

STAGE
SCREEN

PRICE 10 CENTS

Only Theatrical Newspaper on the Pacific Coast

RADIO
MUSIC

INSIDE FACTS *Of Stage and Screen*

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

Vol. XI

Entered as Second Class Matter, April 29, 1927, at Post-
office, Los Angeles, Calif., under Act of March 3, 1879.

Saturday, June 21, 1930

Published Every Saturday at 800-801 Warner Bros. Down-
town Building, 401 West Seventh St., Los Angeles, Calif.

No. 25

COAST BURLESQUE CHAIN PRODUCTION IS STARTED

HOLLYWOOD FAILING TO RENEW ON CONTRACTS

With song and prance films flopping, talkified musical shows and operettas proving a box-office disappointment and many of the run of revamped stage plays failing to hit the ticket choppers for expected returns, a general shakeup in Hollywood studios is under way.

Scores of actors, writers, dialoguers, playwrights, songwriters, singers and dancers, under contract arrangements of six months, one year, and holding one and two pictures agreements, are being let out as their contracts expire.

With the huge profits and dividends of the past few years slowing up considerably and the dividend period expected to mark the lowest returns to investors since the inception of talkers, all the studios, adding to stop-look-and-listen policy before taking into contractual obligations with big names, whose pulling power is measured on the stage, but whose draw for film patrons is far from established.

Many of the contracts now held will not be renewed when they expire during the next few months. Story trends and audience demands are proving extremely uncertain at the present. Exhibitors are demanding more human interest and better stories and characterizations. There is an increasingly-felt demand for the glamour of the "film star personality," a market which many of the stage folks feel too dignified to bother about.

Hence, studio executives are taking things easy and swinging over to a new policy of economy in an attempt to develop more strongly the motion picture features and angles which can be calculated to appeal to the great percentage of filmgoers.



FRED LIGHTNER
APPEARING AT R-K-O THEATRE, LOS ANGELES
WEEK OF JUNE 26 IN A COMEDY OFFERING ENTITLED "HOW AM I DOING?"

SACKETT AT UPTOWN

George Sackett has been made manager of the Uptown Theatre. He was formerly manager of the Lyons and Lyons office in Hollywood.

Conchita Montenegro, Spanish stage star, dancer and model, has signed with the Metro-Goldwyn-Mayer studio to make her talkie debut. Her appearance in a Spanish silent picture won her present Metro-Goldwyn-Mayer contract.

SHERIFFS SEE VAUDE

Twenty sets of vaudeville are booked for the big convention of sheriffs to be staged at Lure Park, Sunday, June 22. Noodles Fagan will act as master of ceremonies.

COMEBACK FOR COAST IN AUGUST ANNOUNCED

SAN FRANCISCO, June 19.—Burlesque, long neglected as western entertainment, is reported set for a smash return on August 1 when Irons and Clammage open the first of a chain of coast companies at the Capitol here.

While complete plans are held in abeyance pending the arrival of Warren B. Irons from Chicago this week, it is known that the burlesque firm has leased the Capitol from Alexander and is assembling a large cast of principals and girls. Harry Cooper is already here from the East to take the comic role and Ruby Lang will get the lead. It does not yet appear that Don Smith may get the lead. Smith, a big fav here when he was with Ackerman and Hart, has been absent at their El Capitan and the downtown Casino is now in Portland doing radio work, it is understood. A large line-up of girls will be used.

Irons and Clammage are borrowing Fred Clark from the Mutual Wheel to produce the opening shows, which will be a musical type presentation, probably with a stage band and several acts of vaudeville.

Plans for other coast cities still are on the first, but it is understood that Irons will go to Seattle, Tacoma, Spokane, Oakland and possibly Los Angeles or Hollywood, Sacramento and San Diego will be included in the chain.

About the only unique competition on the coast is in Los Angeles where the Daltons have leased the field for a number of years. Second comes the A. Franks company, San Diego, the Liberty Theatre, and there are one or two others spotted about the coast. It is considered possible that shiny Irons and Clammage enter Southern California at all, (Continued on Page 5)

•YOU'LL SEE IT IN FACTS•

Rip-roaring Tale Of Films Is Told In "Queer People"

By ED GIBBONS

No more will Carroll and Garrett Graham daily in the publicity offices of Hollywood studios. No more will they, it may be gathered, frequent the haunts of the "boulevardiers." They have written a book instead. It's going to be one of the most cussed and discussed volumes yet written about Hollywood.

The title is "Queer People." Its thinly disguised characters are as familiar as Henry's, the wail of the police sirens, Sid Grauman and Peter the Hermit.

The Graham brothers have dug deeply into the little village that clusters around the triangle of Hollywood, Wilcox and Columbia boulevards. For those who know the Hollywood of which they write, it will bring a laugh to a page, and here and there, perhaps, a faint tear.

Hollywood's sole entity, when you come to look into it, is that of a police division in the great modern metropolis of Los Angeles.

Actually it is a suburban town with its country newspapers, its chamber of commerce, its church and social activities, its Rotary Optimist and other clubs.

Superimposed upon this is a superstitious, almost religious Utopia, in which every man is another Prometheus, in which they picture the of one happening is superimposed upon another in a movie landscape, is another Prometheus. The two worlds except occasionally in the police station and on the pages of news papers.

In this other Hollywood is a mad Rabelaisian nightmare, a mixture of reincarnated Francois Villons, Will Shakespeares, and tongued-tasted Caesars. Here comes most as though it were the first time in Fircone Tavern (if there is such a place) and haughty maids magically transplanted from the Verailles to the Land of Oz. Every man ride new Fords and each haughty Richelieu is marked by the vintages of his Rolls-Royce. In to this jostling gathering of night club Romances, poor old Achilles has been thrown, the counterpart, many times happily multiplied of all those strange queer, interesting persons who differ from the ones who have placed them somewhere in history.

Into this giddy whirlpool is mixed the reasoning and the seasoning of every great era of torso, from the boisterous bokum of the Nile to the beery feudalism of Chicago, all muddled and jumbled into a huge-podge as crazy as a Beverly Hills house.

With this gaudy, colorful mixture of persons and ideas, the Grahams have swung shoulder to shoulder and they have come out with a story that is in potential dashed off sneer of a novelist equilibrating his ego, no learning tid-bit of some dimwit snubt-secker, nor bare literary lightweight.

It's a roaring, swinging tale, packed with the atmosphere and the gang of movie racketeers, spicing in foibles, but rushing through to its conclusion without petty venom or personal vindictiveness. It mirrors a collection of characters, upon whom the likes of whom are Zora DeMorgan, Sant or O. Henry would have dashed immediately to their writing paper. It tells in the tale with a rippling, jolting, swinging song at a dizzying tempo. And, it contents itself with telling an interesting story, instead of criticizing, moralizing, putting Hollywood in its place, or any of the other literary approaches used by Tully, Van Vechten, Hergesheimer and others who have attempted to fashion a mirror of the movies with words.

Most certainly, this book will create a sensation in Hollywood, and elsewhere. And it will stir up a honest nest of enmity from those whom it has lampooned. It's going to be one of the hot topics of discussion around Hollywood fireplaces during the next few months.

The Grahams were press-agents at several of the major studios and Garrett had his name on a number of titles credits on the Fox studios. When the talkies came, and the titling racket sagged, the brother put into words the ideas and observations of several years in Babylon-by-the-Pacific. The Vanguard Press published their manuscript.

HOLLYWOOD TO SET STYLES IN NEW F-M TIEUP

Hollywood will be more definitely set by the world style creator through a new national tieup with 366 stores, announced this week by Fanchon and Marco. Although tie-ups with merchandisers and manufacturers for exploitation purposes have been frequent, in fact an established custom, the new idea, climaxing eight months of planning and developing, presents some new and distinct angles.

In co-operation with several dress manufacturers, and with Fanchon personally designing the gowns, there will be placed in each store a new display of frocks, dresses or gowns in 44 specialty shops bearing the F. & M. brand name. The slogan will be "Fanchon Dresses the Fashion."

Fanchon need not always have a definite dress date over a wide territory, so that the frock presented for the approval of Hollywood will be the same day in Canada, in Seattle and New Orleans. F. & M. girls will model the new current mode and exploitation stunts will be arranged to benefit both theatre and store.

Fanchon need not always have a definite dress date over a wide territory, so that the frock presented for the approval of Hollywood will be the same day in Canada, in Seattle and New Orleans.

This exploitation covers 366 cities. F. & M. units do not make all of these cities, but one of the angles will be to publicize publicly to build a demand for them where not now shown. Many of the stores will be new ones, and the remainder will be established stores which will change their address to "Fanchon and Marco Mode Shops," a standard Neon sign being designed for this purpose.

The stunt is expected to establish Hollywood more firmly than ever as a world style center. It starts operating August 1.

"Movie" of Hollywood, F. & M. will present the first Fanchon created fashions, opens in the Colorado Theatre, Pasadena, Calif., on July 17.

He Wouldn't Take Chance

SEATTLE, June 19.—Jim Brown, just returned from the TATE stage, is telling a few yarns. One of 'em is that he was standing at Woodland and Highland when he heard a yell, "Hoo-hoo!" He paid no attention at first, but after a few more calls he turned around, and a few feet away was a shiny, blue Rolls-Royce sport roadster. Behind the wheel—he says—was one of the famous personality girls of screen.

She was beckoning to him—he says. "Come on over and let me show you the sights," she called—he says. "I'll stand by you," he says. "Did?" says he. "Did? I turned round and walked away. I never speak to people I've never been introduced to."

WARNERS STAGE POLICY RETURN STARTING SOON

Following on the heels of exclusive predictions by Inside Facts and despite denials in other publications, Jack Warner this week definitely announced plans for the return of stage presentations in Warner Brothers' de luxe houses here, joining with other circuits in the return to "the-in-the-flesh" policy.

Ray Ceballos established his headquarters at the Warner Brothers Hollywood Theatre building this week to commence casting for forthcoming productions, which lead to Hollywood on July 4th. He will handle the presentations under the general direction of M. A. Silver, coast theater operating head.

Forrestine, who conducted in major Warner houses here for years, and more recently has been associated with Warner Brothers and First National Studios, will be musical director for the new policy.

Nineteen-piece orchestras are slated to go into both houses, with an orchestra pit for the Warners.

The F. & M. stages, now being remodeled for the larger orchestra.

Details of the booking arrangements for the first stage production, which are to be produced with all the resources of the War-

(Continued on Page 5)



Mary Francis Taylor

premiere danseuse with "Student Prince," "Oh, Susanna," "Gone Hollywood" and "Broadway Melody," who is now Ballet Directress, teaching (Belcher Method) modernized ballet dancing at the Bud Murray School for Stage and Screen.

ANGELS TAKE WING SO LEGIT PRODUCTION PLANS ARE FEW

This is one of the quietest weeks in many moons in the realm of contemplated legitimate production. The angels seem to have taken wing.

From all available information, the Ferris Hartman project for a summer season of light opera has been dissipated. Originally planned for the Shrine Auditorium, and widely advertised up to the evening of opening date, inquiry as to why there was no opening was met with the story that demands

from the audience people for a performance of advanced age could not be met. Efforts were made to make a deal with the Philharmonic Auditorium, but without success. The report now is that Earl Askan, the top singing principals, is trying to sell the rights, finally backing for the venture under his own aegis.

"There," the musical show recently premiered in San Francisco, and projected for a showing at the Biltmore here which did not materialize, is now slated for a New York showing.

Edward Everett has given consideration to a new vehicle to follow "Under a Virginia Moon" now at the Vine Street, and as soon as the closing date is set will begin casting.

Wallace Stark's "Paths of Glory" is getting a try-out on Long Beach, and may be moved to the Figueroa Theatre. Principals are Burt Sproote and Ruth Hill, with William Strauss directing.

George Fawcett's production of "A Man's Mate" will be folded up, to experience, as they had waived Equity bond.

Decades in the making, the Biltmore this week will although business had been picking up, and the house will remain dark until June 30, when "Molly Magdalene" opens.

At the Hollywood Playhouse, Ed Rowland is thinking about putting in some sort of a legitimate stock company, and a Blandford agent is seeking new talent for the actor sea by way of prospect.

There is nothing too definite about the idea, though as yet.

Although it was announced last week that the Hart Players, Pasadena, would disband, it is now stated they will go back to stock shows after the "Ingrid" film closes.

John Hill's projected production of "The Little Show" is still hanging fire, and while he still has no plans for doing it here, there is nothing definite as to when or where.

At the Majestic, Lillian Albertson's production of "The Last Mile" is continuing, netting \$11,500 for its second week, and it looks set for a nice run.

Fourth and last week of Bert Lytell's "The Prodigal," drew \$8,800 to the El Capitan. Has been succeeded by "Nancy's Private Affair," which opened strong.

At the present second and closing week of the Whiting, "Sunshots," Columbia's "Top" magazine of the screen, specializing in "off stage" views of picture personalities, will be represented by 26 issues in each week.

Thirteen "Curiosities" photographic and sound records of oddities from all parts of the globe will be sold. "Sunshots" and other short length pictures will augment the feature program for the season of 1930-31.

NEW O'BRIEN FILM

George O'Brien is shortly to commence work at Fox on "Fair Warning," adapted from the Max Brand novel. Unnamed stars include Churchill, now playing the leading feminine role in Raoul Walsh's epic, "The Big Trail," will play opposite the athletic star Marlene Dietrich and Ruth Warren will also be in the cast, which will be directed by Alfred Werker.

Eddie Miller is closing his dance school this week and will return to the East, owing to the illness of his mother.

Lollier's Candidacy Should Attract Show Biz Interest

The candidacy of W. H. Lollier, an executive of Fox-West Coast Theatres, for election to the state legislature as Assemblyman from District 57, should be watched with interest by everyone connected in any capacity with the show business in this sovereign state of California.

Fourth largest industry in America, the show business probably bears the brunt of more silly, crank legislation that many industries have had to bear. In a day when theatre-taxation is a looming topic, when censor agitates the Holler-than-Thous, when the demand for mass entertainment in one form or another is at its peak in world history, it's about time that those who have invested millions of dollars and years of work and study, should be guaranteed some measure of protection from the meddling activities of inhibited busybodies and censorious and fanatical morons.

Lollier's sponsors for the position number some of the most prominent persons in Southern California, both in and out of the amusement profession. Lollier's reputation as a theatre man and a citizen is well-known.

Perhaps, in the position he would occupy if elected, he will not be able to effect sweeping reforms of a number of currently unsatisfactory matters. He may, however, raise a loud and lusty voice against future imposition on an industry and profession that has suffered heavily in the past from prejudice and stupidity.

JOHN GILBERT PICTURE WEAK AT \$8500; OAKIE DRAW

The erstwhile John Gilbert fans seem to forget that John now has a wife to support, for they stayed away in considerable drove from "Redemption" at Loew's State. The gross for the week was \$23,116, a slight matter of \$8500 under house average.

The big jingle of the week was at the Chinese, of course, for second week of "Hell's Angels," which drew a gross of \$35,000 close to double the house average. Sid Grauman profited in support, which was —

Paramount did somewhat better than expected with Jack Oakie in "The Scotch Lover," grossing \$200,000, which makes him an equal draw with Clara Bow.

Business elsewhere was generally off. Scottie's week of "All Quiet" at the Criterion declined to \$11,227, two thousand below average for the first time of the run. It gives way to Will Rogers' latest on June 19.

At the Egyptian, "Divorced" dropped eight grand below previous week to a gross of \$11,764 for its fourth week, but is only a few hundred below house average.

The Boulevard gathered up \$464 with George O'Brien in "Rough Riders." The Egyptian's M. M. Kerrigan, three thou under the mark, and the Egyptian, with "Ladies Love Brutes" and Ted Healy, came near it in low mark with total of \$797.

The Warner houses were weak also. At the Hollywood, second week of "Bride of the Regiment" sagged to \$10,200, and the "Dough" team did \$10,700 with "Golden Dawn."

United Artists took \$12,500, with the third week of "Big Pond" and may be even over average. The fourth and closing week of "Cuckoo's" at the Orpheum chalked up around \$13,500, making a very acceptable record for the opus.

EDUCATIONAL'S PROGRAM TOLD

Educational will have 114 short features on its 1930-31 program, of which sixty are two-reelers, twenty-one talkies, comedies and one two-reel talkie.

Mack Sennett will personally be in charge of the twenty-six Mack Sennett talking comedies, which comprise the largest individual unit on the program. Louis J. Gasnier and Christie will produce three of the remaining six series of two-reel talking comedies, which will be released under the series name, Merridale, Lloyd Hamilton, Tuxedo, Ideal, Gayety, and Vanity Talking Comedies.

The program of one-reelers consists of twelve-sixty-four shorts, made up of Twentieth Century's original all-animal animated cartoons; twelve issues of Lyman H. Howe's Hedge-Podge novelty series, and thirteen one-reel talking comedies, which have not as yet been named.

Where do they find the money for the tickets? Well, sometimes they work angles and get a pass. Sometimes who has tickets can't go. But quite a few times they do not even go inside to see the show.

Fifteen minutes before curtain some individuals in the theater lobby, watching the discharging limousines and taxis with simulated expectancy, and then as 8:30 approaches they wander negligently along the sidewalk across the street a little way and disappear. Then when the lights go up for an intermission spill they stroll out of doorways and alleys and mix luxuriously with the crowd.

They have even been known to wander inside with the audience and park in unsold seats for the rest of the show.

They are not above opening an empty cigarette case in plain sight

surprise near some likely looking

5 CENT RADIO GROUP DEFIES TUBE CONCERN

The gage of defiance was hurled at the electrical trust this week by the manufacturers of the nickel-in-the-slot device for radio.

"What if there is a clause on each tube giving only license for private use?" says W. H. Sorrell, distributor for the Jenkins device, "the purchaser enters into no contract to abide by the rules, sold to us outright over the counter by a merchant who makes reservation no part of the deal. There is no regulation between them other than, 'When the customer buys it, he buys it.'

Much interest was aroused when Inside Facts revealed last week that radio reception equipment was being manufactured by broadcasters participating in the revenue although being required to furnish the entertainment.

While in the city a few days ago, Fred Smith, divisional manager of the National Broadcasting Co., stated that under present conditions the broadcasters could not prevent anyone receiving their income earners, nor could they insist on receiving royalties from such earnings. The situation was explained to E. C. Nichols,

Questioned individually on the subject, the station managers stated that they had no objection to offer to qualified criticism. They knew that many programs were susceptible to improvement and welcomed comments from competent readers, whether favorable or otherwise. What they objected to was an unethical indulgence in personal attacks, and to attacks that smacked of malice.

"To me much cub reporter," stated one manager positively. "A newspaper has the right to comment

Radio Execs Kick About Newspaper Criticisms Here

Radio stations and daily newspapers were reported in clash during the past week over what station executives claimed to be prejudiced and unmerited criticism from radio editors.

Five major stations were represented at a conference last week where grievances against the other critics were aired and delegates appointed to wait upon the managing editors of the offending papers to ask for a more constructive policy.

At the meeting were: Carl Haverlin, representing KFI, KECA and National Broadcasting Co.; Glen Dolberg, representing KHJ and the Don Lee and Co. publishing chain; Nedor King of KNX (Paramount); and Jerry King of KFWB (Warner Brothers).

Questioned individually on the subject, the station managers stated that they had no objection to offer to qualified criticism. They knew that many programs were susceptible to improvement and welcomed comments from competent readers, whether favorable or otherwise. What they objected to was an unethical indulgence in personal attacks, and to attacks that smacked of malice.

Under these patents, the Radio Corporation insists that the original tube installation of all new radio sets shall be of RCA manufacture, the use of other brands being permitted only in the case of replacements. Moreover, the tubes are accompanied by a stipulation that they shall not be used for any purpose other than radio.

When this situation was brought to E. C. Nichols, he responded:

"To me much cub reporter," stated one manager positively. "A newspaper has the right to comment

NEWMAN PUBlix DISTRICT HEAD IN BIG SHAKEUP

SAN FRANCISCO, June 19.—Frank L. Newman was this week appointed district manager for Paramount Publix in charge of the Public houses here and in Los Angeles.

Additionally, A. G. U. Eysell, managing director of Paramount in Los Angeles, was promoted to the post of district manager for Texas, and leaves next month to take over his new post. Stanis L. Brown, who has been managing the California houses, succeeds Eysell, while Robert Hicks, former captain of the Paramount Atheneum, follows Brown into the Atheneum.

Newman was for a long time manager of the Metropolitan (now the Paramount) in Los Angeles, and has been associated with a number of other theatrical ventures on the coast.

Ed Smith, divisional Publix head, also announced the promotion of Max Shane to the newly created position of divisional advertising chief. Since Smith was a partner in the studio, the American Artist in Los Angeles and prior to that was with the Columbia Studios.

On the new stand, C. C. Perry is Western and Pacific Coast division head; Ed Smith is in charge of the Coast; Bob Blair is in charge of the Northwest houses; L. R. Newman, who has been managing the San Francisco and Los Angeles theaters, and Max Shane is divisional advertising head.

NEW AGENCY IS OPENED BY TRIO

The Collins, Sullivan and Duffy Agency has opened new offices on the mezzanine floor of the Roosevelt Hotel in Hollywood, planning to act as a representative for plays, authors and directors in all branches of the show business.

J. Collins recently resigned as managing director of the RKO booth office in New York and was general booking manager and supervisor for a number of the theatres in the east.

Joe Sullivan for the past twenty years has made a reputation for himself in promoting obscure artists to stardom.

Will Duffy, former owner of the Silver Slipper, The Frivolities and other night spots in New York, is also one of the promoters of the Madison Square Garden of Los Angeles, which, it is planned, will be erected this fall. Duffy is also manager of Primo Carnera.

Lightner On R-K-O Tour

Fred Lightner, one of the well-known Lightner family, consisting of Winnie, Theta and Fred, is currently visiting the RKO Theatre, Los Angeles, during the week of June 26 with his charming partner, Miss Winnie.

This is Lightner's first trip to the coast in five years, the last time being when he appeared in the road show, "Gone With the Wind," scandals, at the Mason Theatre.

Since then he has been in several musical shows, including "Pleasure Bound" and "The Girl in the Moon." Lightner is now completing a thirty-five-week route for RKO.

Upon anything offered for public consumption, and we know all about that delicate subject free-of-charge of the press," said one editor. "We believe a newspaper has a right to put so much responsibility in the keeping of a youthful, inexperienced cub."

"What right does the radio editor have to look down and remark that one of our acknowledged major stations is declining in popularity, and that the best one in Southern California is one that is declining?" asked another. "By what means of exhaustive survey does he arrive at this conclusion?" asked another executive, a national radio figure. "He has never been to one of our stations, he has covered his beat thoroughly and visited us and could quickly show him plenty of evidence of popularity."

Such comments, they claim, work tremendous harm, costing them valuable advertising, who accept the newspaper's word, and making resistance with new prospects very hard to overcome.

Carl Haverlin, commercial manager of KFI and KECA, had participated in a meeting of the Los Angeles morning paper which stated that a certain national advertiser had cancelled his program over a local station because that station in advertising did not adequately serve its needs. The comment continued, "We more will cancel."

"A radio station," says Haverlin, "is just as much entitled to broadcast as any other, and the Broadcast and Soap Co. has cancelled its page ad with the Daily Clarion, and that it wonders how many more advertisers will cancel for the same reason." This is a wide difference between critics and columnists, and we are not unreasonable in suggesting to the press that they themselves measure up to the standard that they would have us observe."

Manager Rogers of KNX said that he had to complain about that some of the others, but that they all had that prejudice and pernicious influence which was unconstructive criticism, which they welcomed. Manager Dolberg of KHJ spoke in similar vein, and they all felt that the dealers should listen as reasonably as their plaint as they themselves were expected to submit to daily lancing.

On the other hand, newspaper men laughed at what they called a "newspaper's right to be heard" by that group," said one managing editor, "that we should comment only on programs that are good and ignore the others is preposterous and ridiculous." Radio men commented nothing to the point of newspapers, so why should they dictate our policies? Our job is to interest our readers, and that is what we are trying to do."

Other newspaper men stated frankly that the daily press had really no great affection for radio, which had cut in on advertising accounts, and gave space to radio advertising as compensation to media, and not to favor the commercial ambitions of broadcasters or to further the professional careers of radio entertainers.

No station managers have joined in the complaints. One of those not invited to the conference stated that "You will note these managers either have tie-ups with radio stations or have their own personal network connections that almost demand space. The complaints I believe, are directed against newspapers which have not allied themselves officially with the radio stations."

Bill Ray, manager of KGER, stated: "Please tell the boys that we know nothing of this. I am well aware that criticism, especially in connection with radio, can be extremely helpful in many ways. I am not so much concerned with what radio editors say about KGFR, just so long as they say something."

Picture Reviews - Previews - Shorts

THE SOCIAL LION

PARAMOUNT PICTURE

(Reviewed at Paramount Theatre)

Neatly put together and building its story for laughs based on characterization rather than gags, this film version of the Octavus Roy Cohen story, "Marco Himself," provides Jack Oakie with a perfectly fitting vehicle and audiences with several hours of pleasant entertainment.

Though its situations and characters are tinged with the inherent triteness of most film tales, its treatment is such as to give the characters something more than standardized things to do, or rather, they do the standardized things in that way that is just different enough to lift the piece out of the rut.

It's another tale in which Skeets Gallagher is Oakie's wits-cracking manager, open-handed in his fielding when he is foisted by the "you shoe-lace is untied" gag after taking the fight hands down. It's his first defeat. Back they go to the small town, where a miss of the social set takes on Oakie, now working in his dad's garage, just for laughs.

He surprises the country club crowd by his polo skills acquired in the army, and gets a job as a bar of the team, and thus a "club member." Made the butt of Cleve's kidding at a big party, Oakie, his ego hurt, starts to leave town, but is tricked into staying for the big game against Gallagher. They play, and he walks out on the country clubbers and back to Mary, the girl next door, then to the prize ring, where he grabs the championship belt. Finally ends on a pin at the end of the fight, the camera swinging down from the bowing Oakie to his fight shoes, which fasten with those patent zippers.

PRODUCERS' VIEWPOINT: Should do well with all audiences. Oakie's popularity is reaching the peak and in this one he does some fine work. Film is very well-timed, ideal for summer audiences, and packed with well-plated laughs from start to finish. The zipper gag should make for a good exploitation tie-up.

PRODUCERS' VIEWPOINT: Very familiar conventional yarn that has been lifted off the rut by smart treatment. Screen play by Herman Mankiewicz from scenario by Agnes Leaby is clean-cut and readable. Story is told speedily by Director John Cromwell. Allen Siegel's photography is well-handled, the polo and fight scenes being switched in nicely with the other sequences.

CASTING DIRECTORS' VIEWPOINT: Oakie goes great again here, putting over the super-confident with great foiling from "Skeets" Gallagher. Mary Brian and Oliver Bowden were up to par in conventional parts.

Charles Selton played Oakie's dad, and the balance of the cast, Cyril Ring, E. H. Costello, Gibson Gowland, Roubenouli, William Bechtel, Richard Cummings and Jack Byron, played in nicely under Cromwell's direction.

GIBBONS.

'STRICTLY MODERN'
FIRST NATIONAL PICTURE
(Reviewed at RKO Theatre)

A diverting hour of light comedy, safely and sanely conducted and entirely for entertainment purposes, "such stuff as dreams are made on," and so will not stand analysis.

Dorothy Mackail is cast as "Cousin Katie," a successful writer of passion stories and fixer of family troubles.

She is called in to patch up the break between Cousin and her mother on the eve of their wedding. En route to the train, Dorothy meets the young man without knowing who he was; a romance develops between them and a climax is reached when she finds out who he is.

Sherman Hemsley, who plays Aimee's father, "adviser," and then with a little scheming that stops the wedding at the crucial moment. Consequence, four sad hearts turned happy.

EXHIBITORS' VIEWPOINT: Just the sort of picture the summer season needs. Plenty of amorous clean and airy, and those who like Dorothy will find her at her charming best.

PRODUCERS' VIEWPOINT: With the title. There is absolutely nothing modern about it.

Bill Seiter has done a neat job of connecting with an eye for detail and taste.

Based on the Hubert Henry Davis play, "Cousin Katie," the adaptation and dialogue of Ray Harris and Gene Towne has turned the girl next door, then to the prize ring, where he grabs the championship belt. Finally ends on a pin at the end of the fight, the camera swinging down from the bowing Oakie to his fight shoes, which fasten with those patent zippers.

PRODUCERS' VIEWPOINT: Should do well with all audiences. Oakie's popularity is reaching the peak and in this one he does some fine work. Film is very well-timed, ideal for summer audiences, and packed with well-plated laughs from start to finish. The zipper gag should make for a good exploitation tie-up.

PRODUCERS' VIEWPOINT: Like the story itself, the production of this abominable will not bear too close an investigation, but what of it? She is utterly charming and sweet, and has never been seen to better advantage, and that, after all, is just what the customer wants.

Want Blackmer, as the truant fiance, is generally appealing, although a little awkward at times, although his performance turns in a delicious contribution, and would have stolen the picture from a less capable lead.

Warner Richmond, as the pompous young judge who dismissed Aimee to eliminate her from the competition, was an acceptable butt for the main humor.

Mickey Bennett had a bit as kid brother, and Katherine Clark Ward appeared as Aimee's officious mother, both good average performances.

YEATES.

"ONCE A GENTLEMAN"
JAMES CRUZE PRODUCTION

Ernest Everett Juston has a made-to-order role in this entertaining and different film, presented at the new Pantages house. It's a James Cruze production, and rather right for a year with program pictures of the big line companies and much better than many.

It's a bright, snappy farce, maintained in tempo throughout, packed with chuckles that are contrived more smartly than the usual gag type of humor, yet this is a good summer booking, winds up with heart throbs.

comprehensible to the most obtuse film patron.

Horton plays a butler, on the job ten years, who is sent to take a month's vacation and make whoopee under the Broadway bright lights. Carrying out the boss's message to his wife, he wants to go to an exclusive club and is mistaken for "Col. Carmichael from India."

From then on things happen at a lightning pace, with a sweetly interwoven love interest between Horton and Lois Wilson, running into a logically worked out happy ending.

EXHIBITORS' VIEWPOINT: You can grab onto this one as a Young man, and the summer theme is back, with some freshening up with the theme song recurs throughout the action. It's a story of love and sacrifice, a definite production value, but pattering into a summer program filled for lack of big punch in either treatment or acting.

Story is not remarkable in idea or treatment and has the usual hokum coincidences. The majority of the action is faded.

With the plot not so original, Wood, with dialogue by Maude Fulton and direction by James

Fenton, and music by Eddie Corcoran and "Red" Corcoran familiar to F. and M. Idea viewers, set himself in nicely as the host of the club, and the girls.

Walter Bryan, playing an individualistic type and a skilled player, and Robert Ames turned in a first rate characterization of the jaded boy friend.

GIBBONS.

carrying a nice balance of interest, laughs and drama and nicely mounted and produced. It's aimed at the summer Average Viewpoint.

PRODUCERS' VIEWPOINT: Nothing novel in this one except snappy treatment by Harold Atteridge, introducing several smart script ideas and a smooth job of direction by George Cukor.

Nice photography by Ted Lyon. There are several deeply interwoven song numbers, written by George Gershwin and Jerome Kern.

CASTING DIRECTORS' VIEWPOINT: Lois Moran had a nice part as the shop girl with "higher aspirations," and played it with charm and naturalness.

In Corcoran's rôle as her mother, Eddie Corcoran, and "Red" Corcoran familiar to F. and M. Idea viewers, set himself in nicely as the host of the club, and the girls.

Walter Bryan, playing an individualistic type and a skilled player, and Robert Ames turned in a first rate characterization of the jaded boy friend.

GIBBONS.

'HEARTS IN EXILE'
WARNER BROTHERS PICTURE

Another of this film was made some time back is evident by the frequency with which the theme song recurs throughout the action. It's a story of love and sacrifice, a definite production value, but pattering into a summer program filled for lack of big punch in either treatment or acting.

Story is not remarkable in idea or treatment and has the usual hokum coincidences. The majority of the action is faded.

With the plot not so original, Wood, with dialogue by Maude Fulton and direction by James

Fenton, and music by Eddie Corcoran familiar to F. and M. Idea viewers, set himself in nicely as the host of the club, and the girls.

EXHIBITORS' VIEWPOINT: Dolores Costello and Grant Withers, probably satisfactory booking, which shouldn't be over exploited. Probably satisfactory as a summer filler, though may draw fairly well.

Withers' rôle as the dancing wife of the father of the home, and the names of Dolores Costello and Grant Withers.

PRODUCERS' VIEWPOINT: Michael Curtiz directed from a story by John Oxenham, and the direction isn't up to the standard of previous Curtis films. There are some impressive bits of photography.

CASTING DIRECTORS' VIEWPOINT: Dolores Costello and Grant Withers are featured in the rôle of the dancing parents, both of whom are unconvincing. James Kirkwood as her husband, George Fawcett as her father and David Torrance as the governor in Old Town in the case were: Olive Tell, Tom Dugan, Rose Dione and William Irving.

This is Withers' first attempt at a serious romantic lead and he fails to impress. His reading of lines was often stilted and he didn't seem to be able to get the feel of the part. He seems best fitted to lighter comedy roles.

DANCING SWEETIES'
WARNER BROTHERS PICTURE

With a dancing lead in the background, this is a light program fare with stock situations, treatment and performances, with Grant Withers another cocky rôle that

Story has Withers the cup-capping champ in the local dance hall with Eddie Phillips, his rival for the dancing partner. Eddie, under his leadership, caps the new girl, brought by Phillips, Sue Carol, and the pair marry that night in a wedding that night in a wedding, after winning the cup.

Then the usual difficulties with things straightening out in the end.

EXHIBITORS' VIEWPOINT: Fair program film with nothing outstanding, nothing notable, nothing cheap type of story and atmosphere.

PRODUCERS' VIEWPOINT: Nothing new in this one except snappy treatment by Harold Atteridge, introducing several smart script ideas and a smooth job of direction by George Cukor.

Nice photography by Ted Lyon. There are several deeply interwoven song numbers, written by George Gershwin and Jerome Kern.

CASTING DIRECTORS' VIEWPOINT: Lois Moran had a nice part as the shop girl with "higher aspirations," and played it with charm and naturalness.

In Corcoran's rôle as her mother, Eddie Corcoran, and "Red" Corcoran familiar to F. and M. Idea viewers, set himself in nicely as the host of the club, and the girls.

Walter Bryan, playing an individualistic type and a skilled player, and Robert Ames turned in a first rate characterization of the jaded boy friend.

GIBBONS.

**'PREVIEW
'BROKEN WEDDING
BELLS'**

The second of a series of Karl Dane-Gene K. Arthur comedies, designed for unusually elaborate production and good direction.

The story was of a wedding, and the difficulties that beset the bride and groom in gaining privacy enough.

EXHIBITORS' VIEWPOINT: The second of a series of Karl Dane-Gene K. Arthur comedies, designed for unusually elaborate production and good direction.

The story was of a wedding, and the difficulties that beset the bride and groom in gaining privacy enough.

PRODUCERS' VIEWPOINT: Michael Curtiz directed from a story by John Oxenham, and the direction isn't up to the standard of previous Curtis films. There are some impressive bits of photography.

CASTING DIRECTORS' VIEWPOINT: Dolores Costello and Grant Withers are featured in the rôle of the dancing parents, both of whom are unconvincing. James Kirkwood as her husband, George Fawcett as her father and David Torrance as the governor in Old Town in the case were: Olive Tell, Tom Dugan, Rose Dione and William Irving.

This is Withers' first attempt at a serious romantic lead and he fails to impress. His reading of lines was often stilted and he didn't seem to be able to get the feel of the part. He seems best fitted to lighter comedy roles.

DANCING SWEETIES'
WARNER BROTHERS PICTURE

With a dancing lead in the background, this is a light program fare with stock situations, treatment and performances, with Grant Withers another cocky rôle that

Story has Withers the cup-capping champ in the local dance hall with Eddie Phillips, his rival for the dancing partner. Eddie, under his leadership, caps the new girl, brought by Phillips, Sue Carol, and the pair marry that night in a wedding, after winning the cup.

Then the usual difficulties with things straightening out in the end.

EXHIBITORS' VIEWPOINT: Fair program film with nothing outstanding, nothing notable, nothing cheap type of story and atmosphere.

PRODUCERS' VIEWPOINT: Nothing new in this one except snappy treatment by Harold Atteridge, introducing several smart script ideas and a smooth job of direction by George Cukor.

Nice photography by Ted Lyon. There are several deeply interwoven song numbers, written by George Gershwin and Jerome Kern.

CASTING DIRECTORS' VIEWPOINT: Lois Moran had a nice part as the shop girl with "higher aspirations," and played it with charm and naturalness.

In Corcoran's rôle as her mother, Eddie Corcoran, and "Red" Corcoran familiar to F. and M. Idea viewers, set himself in nicely as the host of the club, and the girls.

Walter Bryan, playing an individualistic type and a skilled player, and Robert Ames turned in a first rate characterization of the jaded boy friend.

GIBBONS.

GRAUMAN'S CHINESE
DIRECTION FOX WEST COAST THEATRES
HELL'S ANGELS

SID GRAUMAN'S PROLOGUE

INSIDE FACTS

Off Stage and Screen

Published Every Saturday
One Year \$4.00 Foreign \$5.00

Advertising Rates on Application

As a bi-monthly publication: Entered as Second Class Matter, November 17, 1924, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

As a monthly publication: Entered as Second Class Matter, April 29, 1927, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

Published by

Inside Facts Publishing Company, Inc.
800-901 Warner Bros., Downtown Bldg., Los Angeles, Calif.
Telephone TUcker 7532

JACK JOSEPHS President and Editor
ARTHUR WM. GREEN Vice Pres. and Counselor
WILLIAM C. OWENS Secretary and General Manager

Vol. XI Saturday, June 21, 1930 No. 25

Phoney Press Agents

THERE COME regularly to the editorial offices of this newspaper and to those of many other publications, daily and weekly contributions marked in huge letters, "NEWS." Do not confuse the subject of this discussion with the regular contributions of the legitimate studio publicists and the few reputable free-lance press agents.

FOR THESE inane, badly written, stupidly phrased and ignorantly punctuated screeds bear no mark of the newspaper experience that won most of the reputable publicists their positions. They are the product of half-per cent chiselers, apple-saucing moochers, who snatch coffee and cake money from unwise professionals in exchange for their dubious "services."

MOST OF THESE petit larceny pin-money grabbers are scarcely able to operate the one tool of the writing craft, a typewriter. Yet by dint of sheer crust and the guilefulness of many professionals, they manage to hang along the fringe of the industry, milking one or another artist of sometimes small change, and occasionally finding the chance for a bigger touch.

THEY ARE heartily disliked, both as to character and activity, by the reputable studio publicists and free-lancers. And they bring their clients little benefit in exchange for their hire.

NEWSPAPER editors and dramatic critics should scan their droolings carefully. Artists should consider well before promising to pay fees, even on a chicken-feed basis, to the chiselers. And the reputable press representatives in Hollywood should forget some of their petty differences and personal grudgeyings and get together to wipe out a species of cheap racketeering that is a blight on their profession.

Do We Need More Sunshine?

Many coast newspapers are intelligently opposing the attempt to foist Daylight Saving time on California. Typical of the attitude of the public-spirited press in the matter is the following editorial reprinted from the Sacramento "Bee":

"That hardy perennial, daylight saving, is about to crop up once more, this time in the form of an initiative measure to be submitted to the voters of California in November."

"The proponents of this measure always have been beaten in the legislature up to this time. Now apparently they hope to put their scheme over by opposing to public apathy a well organized minority."

"But there must be no public apathy. This daylight saving scheme is essentially vicious. It is designed to further the interests of a small group at the expense of the public generally."

"And it is opposed in principle by nearly every one outside the specially interested group that is fathering the plan."

"It is opposed by motion picture companies and theatre owners generally on the ground that everywhere it has been tried theatre attendance has fallen off and revenues consequently decreased."

"Who, then, favors this bill? A group of stock brokers in Los Angeles and San Francisco, who wish for their own convenience to be able to set their clocks to correspond with those of New York, in which state daylight saving exists."

"No one else is in favor of it that I know. The Bee has been able to find, and it certainly is the acme of gall for these people to sacrifice the habits and comforts of the whole state in order to further their own private convenience."

"If daylight saving gets on the ballot in November it should be voted down overwhelmingly."

GETS LONG CONTRACT

Vaughn Valentine has been given a five-year contract with Radio Pictures. Before joining the Pearl Eaton dancers at RKO a year ago, Miss Valentine was on the New York stage. Recently she appeared in small parts in "Rita," "The Cuckoo," and "Dixieana."

RUTH HIATT SIGNED

Ruth Hiatt, who has been appearing in comedies for the past seven years, has just been selected by Pathé to essay the lead role in a new musical comedy, "The Girl in the "Beauties," a musical comedy being directed by Frank Davis.

BERKELEY'S CONTRACT

Bushy Berkeley, New York musical comedy director, has been signed by Paramount as a director. He directed the entire production of "The Street Singer."

Letters From Facts Readers

These discussions do not necessarily reflect the editorial opinion of this newspaper. If you disagree with us, say it anyhow.

NEW VOICE HEARD

LONG BEACH: I am one of numerous who have been enjoying the instructing and amusing discussion between Mr. Lloydwell and Music Editor Tenney, and I agree with both, but I personally do not care for Mr. Moore's comments last week. He sounds like a schoolboy who must get a belly laugh out of everything.

But while speaking of orchestra leaders from the viewpoint of the "front of the house," let me call attention to the chap who stands up in the middle of small bands and goes on a violin, the whole swaying and swinging as though pulling the rest along by sheer might and main. The other boys said or were away, so I never noticed him, but he had beat me. This lead violin is always a squeaky, caterwauling thing, and the result is annoyance rather than entertainment.

Europe long since recognized the importance of properly drilling conductors, and it is impossible to get a leader to become understanding of a director's school. I have often wondered how our boys ever get their leader jobs. Can Mr. Tenney inform us?

HAROLD BRACKEN-SMYTHE.

MAYBE HE HAS

LOS ANGELES: Let me suggest to Mr. Lloydwell that if he gets to know the personal appearance of orchestra leaders, he do the same as I. Stay home and listen to the radio.

WESLEY CHARLTON.

SMALLER INDES
BREAK SEEN IN
SILENT POLICY

The decision of the majority of the large producers to dispense with further production of silent pictures is being hailed as an opportunity by the smaller independents.

Less than fifty per cent of the country's film houses are open to the public, and without silents these houses would be forced either into darkness or into sound installation.

It is interesting to whether silent production has been dropped at the inspiration of the electrical interests, in order to speed the demand for their equipment. It isn't around Hollywood, but the non-silent policy has been adopted not only by the major producers whose affiliations with electrical interests are known, but also by larger independents, such as Columbia.

However, the free-lancers have taken hope that a quick spurge into silent films will result in a ready market from the non-existent houses and Poverty Row is seeing a hurried, hastened off of its camera equipment, rejected scenarios, title writers and ambitions.

BARITONE SIGNED

George Houston, who recently completed a year in the leading role in the eastern run of "New Moon," has been signed by M-G-M to play romantic singing roles in forthcoming musical productions.

B.B.B. Says:

Leaving the 24th for New Orleans . . . invited by the Mayor . . . which is two weeks later than the 24th. I'll great the Celar . . . great big party for my brother. Houston is the "Club Forest," which is some consolation.

* * *

THE CELAR is at 26th Street and Hollywood Boulevard. Between Vine and Cahuenga, the phone number is 618-8882 and HOUR 615. Parking is free at the lot across the street. THE OMELET and SAMSONS are there.

* * *

George Calderas is now able to ascend his throne at Tiffany. Next time he falls, he says, it will be up instead of down.

* * *

The Columbia office is trying hard to appear modest under the

TEL-A-PHONEY by JAMES MADISON



Hello, Satan.

Hello, James Madison.
What are bedbugs called in the lower regions?

Hello, Angels.

Hello, Noah Beery.
Hello, James Madison.
What's "The Song of the Flame"?

Fire insurance.

Hello, Charlie Chaplin.
Hello, James Madison.
Who's the biggest boob you met last week?

A fellow who thinks that custard pies are kept in the casting room.

Hello, Conlin and Glass.
Hello, James Madison.
That was quite a fire they had in the periodical room of the Los Angeles Public Library last Sunday.

It's a lucky thing that none of the magazines exploded.

Hello, H. Purdy.

Hello, James Madison.
What's a good way to greet a person who has a cold in the head?

Good bordig.

Hello, Mark Linder.

Hello, James Madison.
Eight million straws were used by soda fountains last year.

We're getting to be a regular nation of suckers.

Hello, Jimmie Brockman.
Hello, James Madison.

I read in the paper that Blackstone is retiring after 31 years.

That's what I call making a night of it.

Hello, Nat Spitzer.
Hello, James Madison.

What is that trouble between you and some of the movie moguls?

They are trying to put the GAG on Ingagi.

Hello, Will Rogers.
Hello, James Madison.

What's your opinion of the Literary Digest poll?

It's a very insecure one for the prohibitionists to lean against.

Hello, Dorothy Mackail.
Hello, James Madison.

What is your definition of perfect?

One who thinks you can get porridge from eating pie.

compliment handed out by the N.Y. execs last week for the comander, who said this was the cleanest office in their organization. It's true, too. You can look behind any door in the office and find it spotless; even in the piping room.

The whole district is clean. Restaurant files are polite and never settle on the food, there are no massage parlors in the district, and the prevalent wind keeps the refuse rolling east and north. It is no place for an enquiring reporter.

MAJOR'S NEW JOB

Port Major has been assigned from the Fox-West Coast home office to assume charge of the newly created Portland division, which takes the territory from the San Joaquin division of Earl Crabb. Crabb will concentrate his attention on the Seattle division of the theatre chain. Major has been attached to the home office for the past eight years.

LAEMMLE RETURNS

Carl Laemmle, Sr., president of Universal Pictures Corporation, is back at Universal City after a visit of several weeks in New York.

The Comedian

is a monthly publication that vaudeville folks, radio entertainers and all public humorists should become acquainted with. It contains only new laughs and costs \$1 per copy, or \$10 by the year. Small but good, and sold with a guarantee. No. 1 is now ready and I really think you'll like it. Published by

WALTER LONDON
P. O. Box 139, Vine St. Station
Hollywood, Calif.

Harold J. Bock
Manager
PHONE DOUGLAS 2213

SAN FRANCISCO

OAKLAND—SACRAMENTO—SAN JOSE

Oakland Pickups

OAKLAND, June 19.—After two weeks of Edward Everett Horton in "Her Cardboard Lover" George Ebeay opened "Just Married" with Horton, for seven days. "Bachelor Father" is set to follow next week.

Despite good business on it Henry Duffy closed "Little Accident" at his Durwin because it was not the family type of play he is presenting. "Whispering Gallery" is over.

City of Oakland has loaned the Arctic cutter "Bear" to Fox for use in the filiming of Jack London's "Sea Wolf." Fox will change the cutter to a millionaire's yacht and take it to sea.

Lillian Albertson brought over the "Student Prince" cast from the stage to film it. She will review a Friday matinée of "New Moon" at the Fox Grand Lake, where the latter production was in for three days to pretty good business.

Phil Phillips played up the return of Mickey Moulton's costume to the Fox outfit last week when he aid to put out this week's ads for the dailies. The comedy features are given big credit at this house.

Although they admitted that the growling of tigers is preferable to the noise of the Stein "Stein" Oakland, the officials expressed hope that the latter gran'za music would soon pass and accordingly voted an expenditure of \$2600 for two radio receivers set in city parks.

ASKAM INTO FOX

SAN FRANCISCO, June 19.—By arrangement with Louis MacLean, Perry Askam comes into the Fox this week for a seven-day stand during which he engages to sing some of the tunes from "Desert Song" and "New Moon" in which he starred. This is the first time MacLean has permitted outside usage of his show tunes.

HELEN PETCH CLICKED

Through a oversight, the name of Helen Petch was omitted from the Inside Facts review of the "Rose Garden" Idea, which opened the new Hollywood Panatage house. Miss Petch is a versatile dancer and a bright spot in the production.

FASHION NEWS MOVES

Hillis Hooper, secretary-treasurer of Fashion News, the talking fashion short, announces the removal of their offices from San Fran to the new Fox Studios. Besides their suite of offices at the studio, the company has also leased one of the sound stages on which they will build their own sets for the television days. The shorts will be filmed in technicolor. Meredith Fulton will continue in the capacity of chief director.

NINA FRELLSON'S JUVENILE FOLLIES

Permanent Address:
Inside Facts

ARTISTS ALWAYS WELCOME

CHAS. SCHULER

STAGE ARTS STUDIO

Dancing for Professionals by Professionals

SAN FRANCISCO

1141 MARKET ST.

NORM ANDERSON

Eccentric Comedy Dancer

PARAMOUNT

SAN FRANCISCO

Week June 21—Paramount, Portland

Week June 28—Paramount, Seattle

VACATIONING YOUNGSTERS AID FILMS; CHEVALIER AT \$21,000

SAN FRANCISCO, June 19.—Closing of schools and a consequent flood of vacationing youngsters has aided picture house matinees to a certain extent, especially in the district houses, while downtown theatres are continuing at the usual pace but at a slight pickup. Business that has been down for the past few weeks perked up somewhat for the current stanza, a run of good pictures being the reason.

Outstanding in all the town was the Maurice Chevalier opus, "Big Pond," at Publix's. St. Francis, the small, French-style hotel that has been since "Innocents of Paris" and "Love Parade," and his newest, "Pavilion," picture opened heavily with a non-record figure of \$21,000. Plenty of woman patrons for this one.

Publix's Paramount was up, too. Third week of stage shows with Al Mitchell as a c. Ron and Don in the "Smile" and a new one in Par's "Shadow of the Devil" drew \$20,500 the house—a better figure than this theatre has had in a number of years. Jack Oakie in "The Social Life" is king again. After two weeks Par's "Border Legion" bowed out of Publix's California to the tune of \$15,000, giving way to a new boy in "Sweethearts and Wives."

The Fox, too, was up in the front ranks. With an excellent program, Ruth Chatterton in Par's "Lady of Scars" and Fanchon and Marco in "Smile" and a new Walt Roessner, m. c. that house piled up the gross of \$43,000. Fox's "Without Women" and Perry Askam's "Smile" were a composite present show. At Loew's Warfield the round, Paul Whitman in Universals "King of Jazz" came a little closer to the top of the bill for the box office business. Fitch drew \$16,000 into the theatre and that's not the best money in the world. Big House" follows.

The Olympia, which has been up, it has been since "Ingrid," Fox's "On the Level," with McLagen, Tashman, and D'Orey pulled a good fast into the upper market street house to total the gross of \$15,000.

Wagnon's twin houses, the Embassy and Davies, were fair. First and last week of Bell Bennett in "The Girl in the Moon" at the Embassy, took \$7000, being replaced by "White Cargo." House is now union, libations Hauptman's or otherwise, having come with the current troupe. The Davis with Benny Rubin in "Sunny Skies" did \$6000, giving way to "Cock o' the Walk," with Joe Schmidkau, Casino, with John Gilbert in "Redemption" and stage show, did \$7000.

DANCE SHOW CLICKS

SAN FRANCISCO, June 19.—Ann Hoffmann's annual dance exhibition at the California Hall last night proved a success. Over 10,000 customers attended the affair. Miss Hoffmann presented more than eighty of her juvenile pupils in all styles of dancing.

DOING SHOW SIGNS

SAN FRANCISCO, June 19.—The G. and M. theatrical card sign shop, known for its originality, contracted for the lobby art work of the Irving and Riviera Theatres, as well as several music publishing offices.

FILM STARS VISIT

SAN FRANCISCO, June 19.—Jeanette MacDonald, star of Par's "Love Parade," and Helene Chadwick, film player, were in San Francisco this week for rest.

MIKE COHEN TO SUCCEED MILES

SAN FRANCISCO, June 19.—After disagreeing with Henry Duffy on the type of play to be offered in his cost least houses, Richard Marshall, general manager, and Carlton Miles, press agent, resigned last week. Meyer Miles Cohen has been selected to succeed Miles, and it is probable that Duffy himself will take over the post formerly held by

In addition to his press agent duties Cohen will act as house manager at the Alhambra and assistant to Duffy.

Beth Marshall and Miles are in Los Angeles.

The disagreement between Duffy, Marshall and Miles came when the latter two advocated presentation of such plays as "Little Acorn," "The Girl in the Moon" and "Breakfast at Tiffany's" followed.

The Olympia, which has been up,

it has been since "Ingrid," Fox's "On the Level," with McLagen, Tashman, and D'Orey pulled a good fast into the upper market street house to total the gross of \$15,000.

TRAINING DANCE GROUP

SAN FRANCISCO

MARSHALL, of the Hotel Ross dance studio, is training 16 girls for a season of opera to be presented soon under the management of Antoine de Valy.

SUDDEN CLOSING

SAN FRANCISCO, June 12.—Lloyd Campbell, independent music publisher, suddenly closed his offices in the Kress Building last week.

WENDT IS WED

SAN FRANCISCO, June 12.—George Wendt, first trumpet in Walt Roessner's orchestra at the Fox, was married last week to Jane Bell, who was formerly in Fanchon's stock line at the house.

Barney Greenberg, operator of the Cinema Club on Film Row, lost his wife and the radio comic this week when his spouse filed suit for divorce. She wanted no alimony, only the radio.

Hollywood Tragedy

When Kenneth Daiguen was returning from the East recently he struck up train acquaintances with a lady who revealed that she was about to run out to surprise a sweetie who had left her behind in Ohio a year before.

"She had been doing wonderfully well in Hollywood," the lady confided, "and has become vice-president of one of the biggest companies out there. She is just going to drop in and surprise him and maybe we'll be married."

Kenneth helped her with his grips at the L. & N. depot and booked her a telephone booth while she looked up a number and then dialed. In a moment she passed a puzzled face to her escort.

"The telephone has been TEMPORARILY DISCONNECTED!" she said.

Market St. Gleanings

KRESS BLDG.
935 Market St.,
Office Suite 504

WARNERS HOLD WESTERN MEET

SAN FRANCISCO, June 19.—One hundred fifty branch managers, salesmen and bookers of First National and Warner Brothers met here this week for a two-day western division sales convention, with Jackie Warner, vice-president and general manager, at the head.

Seventy features and numerous all-talk shorts will be included in the \$250,000 program prepared by Warner for the two companies.

Among attendees at the meet were Warner, Ned E. Depinet of New York, general sales manager for First National; Claude Ezell, president of the same position for Warner's G. L. Seiden, western sales manager for F. N. and J. V. Allen, in a similar capacity for W. B.

Charles Muschkin, local branch manager for First National and Morgan Walsh, San Francisco manager for Warners, acted as hosts to the visitors.

OLIVA CANDIDATE

SAN FRANCISCO, June 19.—Gus Oliva, owner of the Root Garden Cafe, has filed his nomination papers as a Congressional candidate. His platform includes a plank for light wines and beer.

TEMPS IS BACK

SAN FRANCISCO, June 19.—Gus Temps, theatrical transfer czar, who has been out of the City Transfer Co. for some time, has again with Eli Schumacher as his side.

G. & M.

ATTRACTIVE THEATRICAL CARD SIGNS

510 Kress Bldg., 935 Market St.
San Francisco

RESULTS!

... are the only things that count in advertising... and a successful advertising medium demands live, interested readers for results... that's the kind of circulation you get in ...

INSIDE FACTS

THE REAL COAST THEATRICAL NEWS... SOLD ON NEWSPAPERS EVERYWHERE... SUBSCRIBED TO BY LEADING EXECUTIVES OF ALL BRANCHES OF SHOW BUSINESS AND BY THOUSANDS OF EXHIBITORS...

GOLDEN STATE HOTEL

Powell at Ellis

San Francisco

SPECIAL THEATRICAL RATES

\$10.50 Single — \$12.00 Double — \$14.00 Twin Beds
Tub or Shower

SID H. CLARK, Mgr.

HOTEL GOVERNOR

TURK AT JONES

SAN FRANCISCO

THE HOME OF ALL THEATRICAL PEOPLE

PLAYING SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS

JACK WOLFSEND, Prop.

BERT HENDREN, Asst. Mgr.

**REVIEWS
COMMENT**
**5 CENT RADIO
GROUP DEFIES
TUBE CONCERN**

(Continued from Page 3) to the attention of the local sponsors of the pay device they confessed that this angle had not been given consideration by them. Meanwhile, however, it has been given study with the result that they have decided to go on, claiming that the R.C.A. position is untenable and cannot be enforced.

"We have studied the Patent Act," declared Sorrell, "and find it clearly provides that all inventions seeking its protection shall be available for public enjoyment. The protection afforded being designed only to insure the future liberal compensation for his ingenuity."

He further pointed out that if any patent rights were indeed held by anyone, he could manufacture it in return for rewarding the patentee with a royalty. He declared that although the radio transmission endeavor to scare an enterprise such as his out of the field, they would not dare to try to enforce their claim right away because at this time, when they were being subjected to federal investigation, and still

The transmission was being watched by the interests who had planned to open a chain of nickel radio theatres, as described exclusively in *Inside* *Film* two months ago. The idea may have receded, according to current reports.

DIALECT WARNING

Dialecticians are warned about assuming Swedish characters over the air unless they have Swedish ancestry to lend it authenticity. Swedish fans have written to say that they are not used to hearing the idiomatic peculiarities. "Next year everybody can do negro dialect without offense, for negro seems to be coming to be jollied, but only a real Swede can make fun of another and get away with it, it seems."

ANOTHER MYTH

The old myth about summer doldrums in radio is on its way with the legend according to Carl Harverlin, commercial manager of KFJ and KECA. He offers as the best proof a statement that this year not a single commercial account on his stations have pulled out for the summer.

SEEKS LOCAL COLOR

"Zeke," of the "Hill-Billies," KMPK's cap act, has been dispatched by the Beverly Hills radio station to visit the backwoods of Arkansas in search of local color, despite the warning by the plane, Glen Rice, manager of the station, accompanied the radio star on the flight.

FINANCIAL TENOR

Jack Ross, tenor, has been added to the Radio City orchestra as a regular member. "Ross" is said to be a microphone name, the young man in the outside world being known only as manager of a Los Angeles financial house.

BUCK ANNOUNCING

Charles S. Buck has been added to the announcement staff of KTFM. He started his radio career at KMTW and has been an announcer at KGFJ and KCEA. He has had a wide radio experience, also theatrical; wears a mustache, is 27, and single.

WANTED

Partner for Black-face Team. Must have heavy voice—for Radio Proposition Phone MUtual 4781

**HAVE YOU HEARD
BILLY VAN?
At KFWB, Hollywood**

RADIO LAND

By FRED YEATES

Pickups and Viewpoints

So the radio critics are on the pan!

The lot of the critic, despite the opinion of the layman, is not a happy one. He himself is criticized more than anyone else; in fact he is of little use as a critic until he has weathered quite a few storms. Then he becomes a mellowed, broadminded and somewhat querulous person whose chief activity lies along saying the same old things in new ways. Once in a while he cracks his whip, showing his power, and then sets back to his middle course.

His only salvation is a sense of humor. Once he takes himself seriously he is lost.

The radio critic is something new, and so a few flurries once in a while are to be expected. After a while the partisans will argue, will grow to understand each other. Meanwhile a little social gathering would be nice.

His only salvation is a sense of humor.

Once he takes himself seriously he is lost.

So the critics are to be anxious, but what man likes moving day? But when he gets home to the new place that evening, Mrs. A. escorted him to the front door, back "Look!" she said.

Eddie looked. The district firehouse was right across from the back fence. "The End of a Perfect Day," he warbled.

The success of that Maine number has also started all the other critics to seeking similar material for their columns. At a local meeting of the U. S. C. "Fight On" has been best seller here for two weeks. Record dealers have been asked

not to give the record to radio stations for review, and the critics have not taken the edge off it until nearly a big break when college reopens in the fall. The radio public in no doubt can hardly wait.

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

That for the popular opinion could well be attached to a most worthy minister of the gospel heard broadcasting last Sunday morning.

So the critics can't have it whether his musical worth effectiveness, but he was surely there with the sound effects. He was not content with "the woman sobbed."

He sobbed. And when the comedy called for a sight-boy, now that man sight!

That's the popular opinion.

REYNOLDS HOUR STARTS ON NBC

SAN FRANCISCO, June 19.—One of the highest priced radio broadcasts ever sold comes on the air this week from the San Francisco studios of NBC when the Reynolds Tobacco Co. puts its Camel Pleasure Hour onto the ether waves.

An impressive list of more than 50 local NBC artists will take part in the initial program, including a dance orchestra, a string quartet of eight musicians, besides three soloists, a feminine harmony trio and a piano team.

Included in the group are Betty Kelly, Myrna Loy, Irving Kennedy, Maxwell Jones, The Coquettes, Cecil Underwood, Peggy Chapman, Oscar Young and Dell Perry, Edson Gilliland and others.

BERENICE TO WED

Berenice Cox, program arranger for KGER, Long Beach, has left radio land. A native of New York, she is to be married on June 22 at St. Luke's Episcopal Church, Long Beach, to Paul Lawton, a young business man of Los Angeles. Her successor has not yet been announced.

BARTON SIGNED

SAN FRANCISCO, June 19.—Kenneth Rundquist, baritone with Harriett French and orchestra at Leighton's Cafeteria, has been added to the Shell Happy Time program every Tuesday morning over NBC.

SNAPPY RETORT

Overhead in the KFI elevator: First Blues Singer: "Did you see the mail I got on that act Fifty letters, no less?"

Second Blues Singer: "Yeah—*I wish I could afford \$1 worth of stamps every time I sing!*"

POETRY CONTEST

Anthony Fauer, who reads poetry and philosophy over KHI, has started a contest for poets. Old title writers are not welcome.

FOURTH FOR RKO

George Archainbaud has been assigned to direct Rex Beach's "The Silver Horde." This makes the fourth directorial assignment at RKO for Archainbaud. Featured in "The Silver Horde" are Joel McCrea, John Wayne, Evelyn Brent and Raymond Hatton.

"FRENCH KISSES"

In addition to Monty Collins and Bobby Agnew, who are co-feature in "French Kisses," new English-Tuxedo talking comedy, Betty Boyd, recent Wampas Baby Star, will be in the leading female role as a French artist model.

KLINE GUEST STAR

Brady Kline is appearing as guest artist with the San Playars, San Diego, beginning in week. He is being featured in "Civilian Clothes" and "The Bandit." Leatrice Joy will appear with the same group beginning June 30 in "Love in a Mist."

Radio Program Reviews

CROSS-SECTIONING RADIOLAND THUMBNAIL REVIEWS SAN FRANCISCO

(Reviewed June 11)

KGO (9:55 p. m.)—Olympians, male vocal group, Mynard Jones directing, doing "Phoebe." Excellent.

KFO (10 p. m.)—Joe Wright and orchestra, remote-controlling from Silver Slipper Cafe in a program of pop dance tunes. Nita Mitchell vocalizing "Cottage for Sale," and good. Don Thompson and orchestra.

KROW (10:18 p. m.)—Elmer Keaton at a toneless organ doing "Moon Is Low." Announcer, requesting for requests in a breathy voice. KFRC (10:30 p. m.)—Sports cast of Carleton Bell, postscripting the Sharkey-Schmelin fracas from New York. Interesting to the many fans.

KTBW (10:32 p. m.)—Alice Blue in an organ solo. Nice, but closing number rather long. Sam Hayes announcing.

KLX (10:30 p. m.)—Night baseball from Sacramento by a program of baseball highlights. Hearing, this night baseball. Huts other programs on at this time; doesn't do the theatres any good, either. Candy bar plug.

KFWB (10:32 p. m.)—Awful. A faltering solo, a halting piano-solos what? Develops into a harmonic team and it's worse. The orchestra in "Stein Song" and maybe the present harmony was not so bad after all.

KYA (10:36 p. m.)—Geo. Nickson tenoring Dvorak's "Song My Mother Taught Me," and nice voice. Instrumental music.

KGGC (10:40 p. m.)—Kris Records, KFRC (10:50 p. m.)—Val Venante's music from Roof Garden Cafe. Good dance program. Studio intermissions by Hazel Warner singing and Eleanor Allen organ-

BOCK.

KLW (10:52 p. m.)—Awful. A faltering solo, a halting piano-solos what? Develops into a harmonic team and it's worse. The orchestra in "Stein Song" and maybe the present harmony was not so bad after all.

KYB (10:56 p. m.)—Geo. Nickson tenoring Dvorak's "Song My Mother Taught Me," and nice voice. Instrumental music.

KFRC (10:40 p. m.)—Kris Records, KFRC (10:50 p. m.)—Val Venante's music from Roof Garden Cafe. Good dance program. Studio intermissions by Hazel Warner singing and Eleanor Allen organ-

BOCK.

CROSS-SECTIONING RADIOLAND

THUMBNAIL REVIEWS

KWV (11:00 p. m.)—Ballad Crooners over Columbia chain from KHJ, Los Angeles. Ray Paige's orchestra. Organs with tenor. One of the best of the night.

KFO—7:40 p. m.—Jess Norton's North Americans playing "11:30 Show." Nightly original arrangements by another man, who would help this group a lot. Wonder why a station the size of KFO sticks on orchestral man power when for a long, long time now it might have a musical unit the size of other stations.

KYA—7:47 p. m.—1940 Boys Tommy Malone singing "Come Up" in his voice. Harry Dunn's orchestra, plugging in last. Bob Allen hanging the ivories lustily, original style.

KLG—7:54 p. m.—Cal singing "I Care for You." Singing voice fair but when she did her own announcing it was just too bad. Seems that all KLX announcers have a habit of coughing into the mike.

KROW—7:58 p. m.—A Charles W. Hamp student doing Charles W. Hamp's stuff, copying every syllable, every lingering expression, every mannerism. "Fifteen Minutes of La-a-z-z-e-e Sentimental-a-ali-y" he calls it. And—coincidence of coincidences—he's plugging White Cross Tooth Paste; not Dr. Strasska's. In my country they hang guys for stealing.

KGO—8:04 p. m.—Fiddler sounding like he was practicing the scales. Announcer, however, had a special touch. One of those interlacing numbers that always seem just about to end and then start again with renewed vigor.

KFWB—8:20 p. m.—Back again to catch Dr. Forrester himself. Doctor on his "Happiness Hour" interlards each number with a health lecture. In this case, a letter he received in the mail. Writer says her son used to have convulsions every eight hours. After being under the doctor's care he has no convulsions only every 24 hours.

"If you have anything the matter with you, whether it be convulsions, brain trouble, cramps, or whatever, call me. I will see you in your blood and we will cure you. And now Miss Ruth White will sing 'Let Me Call You Sweetheart' by request of Minnie Sara and Anna.

KTBW—8:35 p. m.—Walter Rudolph's orchestra on "Pepper" Boy hour. Cotton Bodkins singing "Peggy." Not the type of number. Jimmy Conlin and Myrtle Glass from Golden Gate with a few wheezes and songs.

KFRC—8:45 p. m.—Malcolm Merrick's instrument dance band playing original and clever arrangements of "What Is This Thing Called Love?" "Sweet Sue," "Bagdad," and "I'm a Little Teapot."

KYB—8:57 p. m.—Clem Kennedy in piano solo, "Silhouette." Very good.

KGGC—9:35 p. m.—Recordings BOCK.

"AND DOUBLE CHECKS!"

Bert Kalmar and Harry Ruby have been signed to compose the music for "Amos 'n' Andy's" first starring Radio picture, according to William LeBaron of RKO. The picture has been directed by several conferring with the famous black-face team. Melville Brown, who has been selected to direct "Check and Double Check" which will be the title of the team's picture, is making final arrangements prior to "Amos 'n' Andy's" departure for Hollywood. They will broadcast nightly from Hollywood while the picture is in production.

SIGNED FOR VAUDEVILLE

Reginald Werrenrath, concert harpist, has been signed by RKO to a vaude contract, by permission of National Broadcasting Co.

San Francisco Radio Notes

LACEY TO RUN KYA IN CHARGE

SAN FRANCISCO, June 19.—National Broadcasting Co., pulled a cute one when the National Electric Light Association opened its convention here this week. Company pinned Amos 'n' Andy directly to the Civic Auditorium from the Chicago NBC studio where the b. pair did an especially prepared act to open the meet. The act was not broadcast. M. H. Aylesworth, NBC president, introduced the favorites. * * *

A smart young racketeer got away over KFWB from a San Francisco firm this week when he offered them broadcasting periods over KFWB at a ridiculously low price, providing payment was short. The manager of the station felt for it. Now KFWB is after him on several forgery accounts, and the firms are hot on him for grand theft charges. He used the name of Frank Carter, Frank Clark and Frank Gans.

Lem 'n' Lafe, KFRC bladeface act, have returned to Hollywood where they took screen tests for several of the major studios.

* * *

NBC, according to reports, has let out the names of its staff members, including vocalists, announcers and musicians.

Work is nearly completed which will have over two studios as to form to be opened so as to form a large studio, permitting a large band or group of artists to work together. Executive offices also have been changed.

With a new manager at the helm, KFWB transmitted expected to start functioning this month, several changes in personnel are expected at KFWB.

We missed Edna Fischer's excellent piano playing over the Jamboree Monday night. That's our feature too good to be left out.

Ted Berlin, perpetrator of publicity blurs for KJBS, has returned from a vacation.

A new program "The Quiet Road" will be put on NBC. Jennings, Pierce, Art Lindsay, Byron Mills and George Nelson, members of the station's advertising staff, are the group of Byway men who appear in these presentations.

William Harper has been added to KFWB as an operator.

HOKIE ONE-REELER

N. Y. W. K. Y. June 19.—"For Love and Duty," or "Love to the End," a one-reel hokey-moko-drama in the fashion of silent in the early "Metropolis" is one of the just-released Vitaphone pictures. Bryan Fury directed and William Estes wrote the story. In the cast are Esther Howard, Eddie Graham, Walter Servolo, Roger Davis and seventy-five extras.

VETERANS SERVE AGAIN

More than 250 ex-service men, including 100 who served with the engineers, were used in the battle scenes of "A Man From Wyoming," Gary Cooper's current Paramount star-studded drama. They were recruited from the Legion and other ex-service organizations in Hollywood.

DENVER, June 19.—George Barnes, former leading man at the Denham Theatre, is in the hospital recovering from a fracture of the leg, resulting from a fall.

KJERULF'S VERSATILE HARPISTS WITH EVERETT and LOWRY DANCERS

GOING EAST—Arizona, New Mexico, Colorado, Wyoming, Nebraska, Iowa, to Chicago

Thanks to Amy Cox, RKO and Al Leichter, Hollywood

Address—Inside Facts, Los Angeles

ROGNAN and TRIGGER

"THOSE TWO FALL NUTS"

Featured in the Fanchon and Marco "Cadets" Idea

Loew's State Theatre, Los Angeles, Calif., Week of June 19

VANCOUVER, B. C.
A. K. MacMartin
REPRESENTATIVE
901 Belknap Bldg.

NORTHWEST

PRESENTATIONS BACK AT HOUSE

SEATTLE, June 19.—After playing without "in-the-flesh" support for more than a year, the Embassy here returns to presentation, according to definite information received this week, following the recent state support of Public at their local Panhandle.

New policy calls for the installation of an orchestra and chorus line, and act to be booked in and admitted into the presentations. Charles Rubin is slated to be musical director.

Lou and Dohy, harmony team, heard on radio, and Jerry Dean, comic, are to be among the opening attractions.

EXPANSION PLAN FOR NORTH TOLD

SEATTLE, June 19.—Further extensive plans for expansion of the Fox-West Coast circuit of theatres throughout the northwest are announced by Earl Colby, division manager for Washington and Oregon Wednesday. This takes the form of the creation of an Oregon division which will have jurisdiction over the 18 houses already in operation there and the new ones to be constructed in the next few months.

Harold B. Franklin, president of West Coast Theatres, has assigned Port Major, for the past eight years a member of the home office in Los Angeles, to be division manager with headquarters in Portland.

EXXUS IN SEATTLE

SEATTLE, June 19.—The opening of stage shows at the Paramount brought three Public officials to Seattle Monday. Ed Smith, Pacific Coast circuit manager; Harry Gourain, head of the coast stage production department, and Bob Blair, northwestern division manager.

ANNOUNCE WEDDING

SEATTLE, June 19.—Ed Fitzgerald and Margaret Woods announced their marriage and planned to go to Vancouver on their honeymoon. They will then go to San Francisco from where they will sail to Cherbourg, France, after saving Fox-West Coast, having been in their employ since the invasion of Northwest territory.

TEACHER IS DEAD

SEATTLE, June 19.—Kirk Towns, teacher of singing in the Northwest, passed away this week. Towns was one of his students, recitals which were considered among the outstanding musical events of the Northwest.

Vancouver

By A. K. MacMartin

C. R. Dippie, veteran manager of the Fox Film Exchange here, returned this week from Los Angeles, where he attended the annual convention of managers and executives.

Roy A. McLeod, former Orpheum manager and now manager of the Empire Theatre, announces the acquisition of a new leading lady for the British Guild show, Miss Jane Saville. The Guild play's current vehicle is "Joe's Night Out." Business at this stock house is on the up-and-up.

William Couling has replaced W. E. Williams as secretary of the Musicians' Union Local 145, the Vancouver branch of the A. F. of M.

A number of the local boys who have been out of employment since the theatres kicked out their bands, with the exception of some radio and dance engagements, are getting lined up for summer work at resorts. The latest band to leave town was Lee Crane and his Canadians, a Canadian six-piece outfit. They went to Watkins Lake. Saskatchewan.

Wesley Mortimer, trumpet player, who came to town with the Earl Colby College Orchestra for an engagement at the Vancouver Hotel some years ago, leaves the Orpheum (RKO) band to take a seven-piece dance orchestra to the Capriano Hotel, Capriano Canyon, North Vancouver.

A company from the Fox studios passed through Vancouver Friday via a special train from New York to Jasper Park, Alberta, the location for a talkie to be called the "Red Sky." The company had been headed by A. F. Erickson, director, and included Morris Moran, Sam Lyons, Goodey Monroe, W. Kerrigan, Robert Ames and other picture players numbering 25. They will be on location at Jasper Park for about three weeks, starting at Jasper Park Lodge, the Canadian National hotel.

NEW FRANKS PLAYERS

SEATTLE, June 19.—Starting next week will find new faces in the Al Franks Co. at Jasper Park, filling juvenile and like places. Roy Wintner and Dale Jackson leave Franks Wednesday and are headed south. Gordon Richardson and wife are filling places in this company and are scheduled to be on the boards this week.

FIFTH AVENUE IS LEADER FOR SEATTLE FILMS

SEATTLE, June 19.—The Fifth Avenue, as used to be the town hall for the drawing power of Ruth Chatterton. The picture was not much to speak of.

I cost Seattleans who went to the Paramount \$12,400 to find that Clara Bow was "True" to her word. The in-the-flesh program got off to a bad start, Eddie Magill and Sam Malone.

The Orpheum came in third with a stanza of ten grand. This is around the average for this house.

The Music Box, with the last of Paramount's "A Queen," did not at all, in fact it rang the cash register for \$8,000. This show could have easily run another week to get even terms.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

Both the Bijou and other stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

PLAN DAYLIGHT SAVING BATTLE

Within the next few weeks, the proponents of Daylight Saving for California will begin the big bombardment in their ridiculous campaign to convince this state that it means sunshine.

Though the proposition was defeated in Portland recently the small minority favoring the daylight saving idea will attempt to force their plan over on California.

The scheme will meet with tremendous opposition. It is a move that will particularly prove injurious to the show business and the opposition is rapidly crystallizing here to fight the attempt to force over its plan.

Among those aligning themselves against the scheme are the Commercial Board of Los Angeles, Los Angeles Railway Company, Austin Company of California, Motion Picture Theatre Owners' Association, Los Angeles Chamber of Commerce, Trade Associations of Los Angeles, Union Pacific Railways, Fox-West Coast Theatres and many other civic organizations and concerns.

RIALTO STARTS VAUDEVILLE

Starting a new policy last week, the Rialto Theatre, Pasadena, will play five acts of vaude on Saturdays and Sundays, booked through the McLean Office here.

It is operated by Mr. Lazarus, operator of the Million Dollar and other houses here, who is now playing vaude on a weekly change basis at the Million Dollar.

THEATRE PAIR WED

SEATTLE, June 19.—The Colonial Theatre was the scene of a brilliant wedding last Tuesday. Evelyn Kelley and Don Geddes took the important roles. Both are well known in Seattle. Miss Kelley having played in various theatres and Don managing the Winter Garden.

LIBERTY BUYS PLAYS

Liberty Productions have purchased "Davy Jones' Locker," by Richard Barry, the famous war correspondent, and "The Midnight Alarm," by James W. Harkins, both stage plays, for early production.

Notes Along Fifth Avenue

Eddie Fitzgerald in at Joyces conversing with the head manager Vic Meyers and his Band dispensed the opening of The Market Basket—Dave Himmelhoch taking tickets—and rather liking the new job. Madge Baldwin, manager of the Bijou, says she gets well soon—Dobyn and Lou entertaining the program—Andy Gunnard buys a ticket to see Eddie Darstien dancing again as it may seem Joe Carter going up Pike St.—without a hat.

Alice Darstien now working for Publix. If she works like she does, she will be a hit. Harry Mills catching the Coleisem—also a crop of new whiskers—Sam Gore with a brand new suit—and fitting in with the Bijou girls—Billie with Al Franke—and getting a nice chance—Carl Winge dancing out at Playhouse—with his wife, of course.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

The Blue Moon, across the street wound up "Ladies of Leisure" with a total of \$6,000.

The Bijou and others stand around \$5,000 into other spots which is not bad for this house, but should have done better with the Fannie Brice opus.

The Diamond Theater still flourishes. It's a fifty-fifty proposition between McElroy's and the Friarian. Ted Harris, genial p. a., has come along at the last minute. Burmese Airlines took them to the Gardens. Vic Meyers is doing a lot better. Sammy Gore looks after a steady trend of customers at Coffee Dan's.

— Legitimate Theatre Reviews —

'CRIME'
PRESIDENT THEATRE
LOS ANGELES
(Reviewed June 16)

Holding front scene to some like a talc, Sam Shuman-John Hymer melodrama proves conclusively that "crime does not pay. Virtue must, will, and does triumph."

Between 8:30 and 11 p.m., the local Broadway stage like July 4, 1918, on the Western front. During that time the steady thud of feet, steel on steel, from the President and from the Majestic down the street, catching the unaware pedes-

trians in a withering cross-fire.

But after the soldiers roll away and the bodies are gathered up, two eminently satisfactory things stand out—a new smooth, polished Kenneth Diagman at the head of his company, and a Bronx boy who convinces us that she is headed straight for stardom.

The story offers Daigman as a man of wealth and culture who takes to crime as sport, and dominates a gang of evil under-world people. Circumstances bring him a youthful couple, Miss Branley and Leonard Strong, whom he starts to turn into criminals. A deep-dyed dastard, Daigman is a figure Sheldon, and a cheating moll, by Marie Myers furnish conflict, and give birth to Sheldon, and a gang quarrel brings about the killing of Sheldon by Daigman.

In main comedy support appeared Ernest Gledhill, a splendidly good actor who deserved his bright chatter as though he believed in it and garnered an abundant share of tribute. He was the playwright friend and collaborator, however, who introduced love to his best friend's wife.

The husband role was handled by Donald Douglas, seen here in "Follow That Man" the picture of "Gone With the Wind." He was generally competent, although slightly over-playing at times. Peggy the Gold Digger was portrayed by Effie Alice, with whom we have had a few opportunities.

Mary Martin contributed a pleasing personality to an incidental part as Nancy's sister, and Kathryn Graye provided a dash of "Sleepy Time Down South."

Other parts were filled by Donald Campbell and Margaret Booth with considerable aplomb.

The production moved smoothly, without a visible miff, and at a piping speed. Ernest Glover's scenic effects were excellent. Business was very good.

YEATES.

LOCATION FINISHED

Richard Thorpe has completed 10 days of shooting on location at Riverside for Tiffany's "The Thoroughbred," formerly called "His Last Race."

YEATES.

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

It was my intention to ignore C. E. Moore's communication published in last week's issue of Inside Facts, though I will admit I felt a keen desire for recrimination. A letter from Dr. Harry Riffkind, Master of Rhythm, in this morning's mail caused me to change my mind. The argument is summed up concisely in this clever letter and so thoroughly answers Mr. Moore that I cannot refrain from publishing it in full.

HOT LICKS, INSIDE (An Open Letter.)

Please permit me to say a few words concerning the recent statement between Mr. Tenney and Mr. Lloydwell that has caused one of your readers, not only to laugh, but to express himself in a manner that I can hardly believe have referred to Mr. C. E. Moore. Who wishes someone to tell him "what the boys are arguing about and why" and who could be more qualified than myself? If he agreed with Mr. Moore, if he agreed with an example of logic. The reverse, however, is sadly obvious.

When two people argue it only proves one thing conclusively: they disagree. When one party gets comic it is prove fatal. Mr. Moore has enjoyed himself by extracting the seriousness from conscientious effort; turning it into levity and then forcing the critics to share his particular pleasure. For the benefit of the readers (and specifically for Mr. Moore) the following comment should be stated. Mr. Lloydwell expresses his views sincerely and well when he asserts the need and demand for "friendship" for orchestra leaders and certainly this statement need not be denied. He further asserts:

"The way some of these fellows beat time they should be set in front of a garage wall, with a gas tank behind them, then they might do a fair job of painting or whitewashing."

My experience agrees with much that Mr. Lloydwell says—a majority of those leaders certainly beat around the bush more than anything else. According to Mr. Tenney, this type (to be successful)

THREE HITS
"BONITA"
"WHEN THE LONGLY
DAY IS ENDED"
"IRELAND, MY HOMELAND"

KRAN-DUNN SONG CO.
Kress Bldg. San Francisco

BREAKING A SO-CALLED JINX—GETTING BUSINESS WHERE MANY OTHERS HAVE FAILED

OWEN FALLON

AND HIS

CALIFORNIANS!

NOW IN

THIRD YEAR

AT

**WILSON'S
BALLROOM**

(Formerly Cinderella Roof)
Los Angeles



Song Leaders

LOS ANGELES

"Monterey" won back its lead last week by a scant margin over "I'm Gonna Be a Man," which was beaten by the latter number at the jobbers. The rest of the field are about the same numbers, shuffled around somewhat as to position:

1. "I Happened In Monterey"—Folsom

2. "Stein Song"—Radio Music Co.

3. "You Brought a New Kind of Love"—Famous

4. "Beats My Heart"—De Sylva, Brown and Henderson.

5. "Springtime in the Rockies"—Villa Morel.

6. "Dancing With Tears In My Eyes"—Witmark.

7. "On the Sunny Side of the Street"—Shapiro-Bernstein.

8. "Exactly Like You"—Famous

9. "The Moon Is Low"—Robbins.

10. "Loving In the Sunlight, Loving In the Moonlight"—Famous.

11. "I'm Gonna Be a Man"—Folsom.

12. "I'm Gonna Be a Man"—Folsom.

13. "Ten Cents a Dance"—All recordings.

14. "Dancing With Tears In My Eyes"—Victor.

15. "Reminiscing"—All recordings.

16. "Stein Song"—All recordings.

17. "I Happened In Monterey"—All recordings.

18. "To the Daisies"—Victor.

19. "Dangerous Nan McGrew"—Victor (Helen Kane).

20. "So Beats My Heart."

SAN FRANCISCO

A new song type in this category of those who have nothing to say at rehearsals and follow the orchestra instead of trying to lead it along. This is a difference truly worth noting.

Take, for instance, Mr. Moore discovering the lack of logic in what he has written. Those who have been kind to these promoting leaders, Many of them are clever in everything except music.

You will pardon me, Mr. Moore.

Both Mr. Lloydwell and Mr. Tenney recognize the importance of doing one's best work.

From the south, capable of doing only two things: making those in front of him wonder what it is all about and those behind him cry.

This is not the reason to be kind to these promoting leaders.

Many of them are clever in everything except music.

Now from the logical standpoint,

the two gentlemen up for a talking-short is evidently the result of the laughing episode.

I sincerely trust that this does not happen as we take up our instruments in your excellent paper.

In conclusion, Inside Facts and Mr. Moore are both to be congratulated. All is well.

should not endeavor to lead an orchestra, unless the fundamentals of music are acquired first. There was a time when the boy with the baton had to know his business, but the inception of the m.c. has changed things in this respect to have extreme. Mr. Tenney was careful to emphasize dance agitations. Certainly a knowledge of music is the first essential.

Those who have not, after all, will fall into the proper hands. The thorough knowledge of music will give the conductor the proper twist, flourishes and they will be exalted in the eyes of the public and the musicians will be relieved of excessive irritation.

Plainly, Mr. Tenney considers the orchestra and the public from the musical standpoint, Mr. Lloydwell has reference to a graceful conductor plus personality. A person may be a good conductor, however, and yet fail at every step in properly conducting an orchestra.

Contortionists, handstands and such whatevers belong to the basic department.

The modern successful orchestras long ago discarded the pink-tights.

Salesman, of course, is another story.

Both you and I are agreed.

Now from the logical standpoint, (You will pardon me, Mr. Moore.) Both Mr. Lloydwell and Mr. Tenney recognize the importance of doing one's best work.

From the south, capable of doing only two things: making those in front of him wonder what it is all about and those behind him cry.

This is not the reason to be kind to these promoting leaders.

Many of them are clever in everything except music.

Now from the logical standpoint,

the two gentlemen up for a talking-short is evidently the result of the laughing episode.

This is a difference truly worth noting.

Take, for instance, Mr. Moore discovering the lack of logic in what he has written.

Those who have been kind to these promoting leaders, Many of them are clever in everything except music.

Now from the logical standpoint,

the two gentlemen up for a talking-short is evidently the result of the laughing episode.

This is a difference truly worth noting.

Take, for instance, Mr. Moore discovering the lack of logic in what he has written.

Those who have been kind to these promoting leaders, Many of them are clever in everything except music.

Now from the logical standpoint,

the two gentlemen up for a talking-short is evidently the result of the laughing episode.

This is a difference truly worth noting.

Take, for instance, Mr. Moore discovering the lack of logic in what he has written.

Those who have been kind to these promoting leaders, Many of them are clever in everything except music.

Now from the logical standpoint,

the two gentlemen up for a talking-short is evidently the result of the laughing episode.

This is a difference truly worth noting.

Take, for instance, Mr. Moore discovering the lack of logic in what he has written.

Those who have been kind to these promoting leaders, Many of them are clever in everything except music.

Now from the logical standpoint,

the two gentlemen up for a talking-short is evidently the result of the laughing episode.

This is a difference truly worth noting.

Take, for instance, Mr. Moore discovering the lack of logic in what he has written.

Those who have been kind to these promoting leaders, Many of them are clever in everything except music.

Now from the logical standpoint,

the two gentlemen up for a talking-short is evidently the result of the laughing episode.

This is a difference truly worth noting.

Take, for instance, Mr. Moore discovering the lack of logic in what he has written.

Those who have been kind to these promoting leaders, Many of them are clever in everything except music.

RED LION CAFE IN BIG OPENING

Jerry Ryan opened the Red Lion Inn on Harrison boulevard Thursday, June 12, to a large house. Among those there were Red Grange, Mr. and Mrs. Roy McCravy, Mr. and Mrs. Dick J. Jean, George of KPPB, and many others. Jerry had a few performances out there that evening to help put the evening off. Irving Aaronson, Eddie Parker, Barker, Irene McKinney, Esther Pressman and Jack Ray.

Spot is of the intimate type with Jerry having a chance to get over the public and the musicians are featured band, a snappy compact aggregation.

CHANGES MADE IN BANDS HERE

With Irving Aaronson doing a disappearing act from the Rooster last week, the orchestra, which had been a long-term engagement, closed suddenly, with Ben Bernier going in on Tuesday to a \$10 opening, doubling from a current engagement at the Egyptian, Holby.

Aaronson, who left because of marital difficulties, is scheduled to go into the Casa Granada, open again at the Chinese.

Ted Florio and his Victor Recording orchestra opens June 14 for a limited engagement at the Ambassador. How to follow is still a question.

Gus Arnhem returns to the Ambassador Cocanot Grove for an extended engagement, followed by Fred Waring. With a new band, he is scheduled to be exploited heavily, composed of Russ Colombo, Eddie Bush, Art Fleming and Ed Landry.

REPORT SALES UP

SEATTLE, June 19.—Gene McCreary and Sy Clegg returned to San Francisco this week to report increased sales on their new releases—"Tonight!" and "Rock-a-Bye To Sleep In Dixie." Since Jess Stafford and his boys have made a success of the former the sales in sheet music have been boosted considerably.

SOUDERS TO L.A.

SEATTLE, June 19.—Jackie Souders will enter Southern soil, leaving Wednesday for Los Angeles, taking over the baton at the Boulevard. He has had a very successful three-months engagement at the Fox Fifth Avenue.

NEW TUNE READY

SAN FRANCISCO, June 19.—Concord Publishing Co. will soon put on the market the RKO recording song "Springtime Every Day" with music by George F. Brahm and lyrics by Dr. J. G. Lehner.

RUSSO AT RKO

Dan Russo is now functioning as guest conductor of the house orchestra at the RKO Theatre, Los Angeles. Billy Small remains as house leader.

THOMPSON SIGNED

Keene Thompson, scenario and short-story writer, has been given a contract by Paramount and has been assigned permanent offices in the studio of Hollywood. Thompson's Clark Bow's new talking picture, "Love Among the Millions," now in production.

KENNETH RUNDQUIST

Bartlett Leighton's Cafeteria Market at Powell San Francisco

RUDOLPH N. SCHRAEGER

Premiere Organist Chinese Theatre, Hollywood INDEFINITE

WRIGHT-O! IN 'FRISCO

JOE WRIGHT AND HIS SILVER SLIPPER ORCHESTRA

Broadcasting over KPO, know what's right in dance music

That's why this discriminating leader invariably features those all-Wright songs—

"BLUE IS THE NIGHT"

"THE MOON IS LOW"

ROBBINS MUSIC CORP.

1799 SEVENTH AVE.

NEW YORK CITY

HAUPTMANN IS HOUSE LEADER

SAN FRANCISCO, June 19.—Edward Hauptmann has been awarded the orchestra contract at Waggon's Egyptian and opened there this week with an eight-piece combination, including himself. Hauptmann has been musical director at KYA but left there last week.

For more than a year the Embassy, owned by W. B. Waggon, has been building up after a period of conferences Waggon and organized labor kissed and made up and the house is now operating under a union banner. Waggon also owns the Davies Production.

MEYER FIRM TO HANDLE SCORES

Abe Meyer, president and general manager of Meyer Synchronizing Service, Ltd., reports that within the past week a number of producers have signed with them to supply and sell exclusively their productions, including Christie Film Co.; Lloyd Hamilton Productions; Metropolitan Studios; Imperial Pictures; Rosco Pictures; Imperial Pictures; Robert C. Bruce Outdoor Talking Pictures, and Phil Ryan Productions.

HESTER IS VISITOR

SAN FRANCISCO, June 19.—Mickey Hester, representative of Witzmark's music publishing house, is here from Los Angeles for a short stay.

MILLS IN S. F.

SAN FRANCISCO, June 19.—E. C. Mills, president of Radio Music Co., music publishing subsidiary of Feinberg, left this week for New York. No one has been chosen to succeed him.

KERN GOES EAST

SEATTLE, June 19.—Herb Kern, the Fox organist, left this week for New York. No one has been chosen to succeed him.

CHINN AT COLISEUM

TACOMA, June 19.—Doctor Chinn and His Patients of Music are being featured at the Greenfield Coliseum here.

BROOKS AT S. D.

SAN DIEGO, June 19.—Sunny Brooks and his orchestra are playing a summer season engagement at Mission Beach here.

EMIL STURMER

Musical Director Paramount Theatre San Francisco

KENNETH RUNDQUIST

Bartlett Leighton's Cafeteria Market at Powell San Francisco

RUDOLPH N. SCHRAEGER

Premiere Organist Chinese Theatre, Hollywood INDEFINITE

WRIGHT-O! IN 'FRISCO

JOE WRIGHT AND HIS SILVER SLIPPER ORCHESTRA

Broadcasting over KPO, know what's right in dance music

That's why this discriminating leader invariably features those all-Wright songs—

"BLUE IS THE NIGHT"

"THE MOON IS LOW"

ROBBINS MUSIC CORP.

1799 SEVENTH AVE.

NEW YORK CITY

In Hollywood Now

(Continued from Page 5) ing for Warner Bros., and his pal wife, Helen, of those famous Mellette Sisters. Did we forget to mention a few was Winter Garden too?

A big surprise, folks—instead of B. B. B. rite in front of us was Ted Healy, a real funny man, who also uses cigarette when pricing his gags. Then we had to say a Winter Garden concert while we were handling the back-stage end. Immediately in back of us is Harry Green, with his band, which you'd never have even seen if he wasn't trying to make people believe he is Jewish with that beard.

We very seldom go to the Olympic, but our associate, Laie Page, didn't have much to do Tuesday night, and Doc Mae promoted a couple of ringside ducts and a few more seats. There's still our old favorite "Poison Homer Sheridan" given the poison by Old Man River "Bert Colman." Rite next is a real old-timer, like one of those Rathskeller Trios, Arlie Mehlinger, of that old vaudeville team of Stepp, Mehlinger and King. Do you know that Arlie is an ex-Winter Gardener too?

Lawrence Tibbett seems to be a fete fan. He was right in front of us, and Louis Epple, the man with the talk, sales and looks like Arnold—well, why shouldn't he? He has been with him long enough.

Louis is now a personal representative of well-known stars.

TO TEACH TEACHERS

Earl Wallace receives over 50 requests a year for teachers trained in the Wallace technique and has been unable to fill the demand. This is caused by the fact that most schools are studying for the test on screen. To meet the growing demand for teachers, Wallace is offering his ninth annual normal course from July 7 to August 2, not only designed for the actual training in dancing but also to teach teachers how to teach. Wallace states that there is also an ever increasing demand from teaching institutions to learn to teach dancing, as high schools and colleges are requiring dance training along with physical culture.

NEW IDEA BOOKINGS

Several new theaters will add Earl and M. Ideas shortly. Full week is to be inaugurated at the Princess, Nashville, Tenn., commencing on June 28. The Capitol, Yakima, Washington, goes on a split week, with Earl and M. Ideas on June 5, while the Crotona, New York City, started playing units on June 14.

PRODUCTION STARTS

Pasadena Community Playhouse put "Marco Millions" into production this week. In the cast are: Beatrice Prentiss, Robert Young, Gilmor Brown, and elaborate settings are by Janis Muncis. There is a very large supporting cast. It will run until June 28.

ALL RECORDS

Endurance and

Attendance

SMASHED

by

CLYDE 'Red' LOCKWOOD

and his

RHYTHMIC MUSIC

at

TOPSY'S ROOST

San Francisco's
Largest Night Club

AL COPELAND IN PLANS FOR TWO WESTERN CIRCUS UNITS

Tieups with coast chambers of commerce and western fairs will provide bookings for two circus units to be sent out this summer by Al W. Copeland, who for the past few years has been furnishing circus atmosphere and equipment for film productions, according to an announcement this week.

Copeland is said to have effected the signing of contracts for a unit to be known as "The Hollywood Society Circus," to play for chambers of commerce in Portland, Tacoma, Seattle, Boise, Idaho, and Butte, Montana.

Copeland will provide the nucleus of the attraction with local prominent citizens and sportmen joining in the production of the society circus.

By another arrangement, Copeland is now dealing with a number of fair associations to furnish "Hollywood Circus" unit to be played as a free attraction before the grandstands at different fairs.

Previously, execs have frowned on circus attractions as opposition, but the idea, which has been worked out in the East by several circus outfits, has proved an aid to the fairs, which are being forced to find new ideas and exploitation methods because of the amusement world of late.

General policy before has been to book acts and special attractions with the fairs, but the new idea will be to offer the entire circus, with all its attractions, as a free show in front of the grandstand.

Copeland's circus unit, according to present plans, will emphasize the Hollywood angle heavily. It is expected that each unit will carry approximately 150 people, to be recruited here.

Copeland recently provided circuses atmospheric in two big films, Patric's "Swing High" and Columbia's "Production of a Lifetime."

While he is in town, Joe Cook,

LEW CANTOR IS SIGNING TALENT

Lew Cantor, Broadway producer, planning to produce "Top Hat," Harald Thompson and Harry Archer this fall, is on hand here, looking for players from the Hollywood Broadway colony for the production.

While here, Cantor is dickerling with several film companies and the San Mescal, Inc., company for 31 weeks last year at the George M. Cohan with Alexander Carr and Smith and Dale in the east.

JESSE STAFFORD

And His San Francisco

PALACE HOTEL ORCHESTRA

Featuring His and Gene Rose's Song Hit, "Tonight"

DRESS YOUR THEATRE OR YOUR ACT WITH THE FINEST AND MOST ARTISTIC SCENERY AND DRAPERYES

DESIGNED MADE UP AND PAINTED BY THE LARGEST AND MOST
EFFICIENT STAFF OF SCENIC ARTISTS, DESIGNERS AND DRAPERY
EXPERTS IN AMERICA'S LARGEST AND MOST BEAUTIFUL STUDIOS

Los Angeles Scenic Studios Inc.

AFFILIATED WITH CHAS. THOMPSON SCENIC CO.

1215 BATES AVE.

AT FOUNTAIN AVE. NEAR SUNSET BLVD.

HOLLYWOOD

Phone Olympia 2914

UNIQUE EFFECTS AND SETTINGS FOR THE MODERN STAGE

DROP CURTAINS
PICTURE SCREENS
PROLOGUES
CINEMA & STAGE
CYCLORAMAS
ASBESTOS CURTAINS

UNUSUAL FABRICS & DRAPERYES
TAPESTRIES - WALL HANGINGS
MURAL DECORATIONS

NOISELESS
CURTAIN TRAVELERS
OPERATED BY
REMOTE CONTROL

Hot Licks

(Continued from Page 12)
such a delightful letter and Facts for showing such generosity in printing it.

Sincerely yours,
Dr. Harry Rirkind.
* * *

Cherie and Tomasta, internationally famous dancers, are in their fourth week at the A. B. W. Club, Mexican. A very versatile and pleasing team. Their numbers include everything known in the line of dances. Pleasing voices and contagious personalities, plus this infinite team in a class by themselves.

NEW CROSSTON FILM

Alan Crosland is about to complete work on his second original screen light opera, "White Rose," musical entitled "Call of the East," in which the talented megaphonist whose specialty is costume and spectacle films will be giving full play to his peculiar abilities in the field of pictorial and dramatic portrayal of romantic interludes, it is asserted.

Production details and casting are now under way for the road tour of the Shakespeare Guild, the company, headed by William Thornton, will be the first to leave the Pacific Coast with a Shakespearean repertoire since the "gold" rush days when Edwin Booth walked down town to town to play "Hamlet."

Charles Burke, representing the Shakespeare Guild throughout Canada, Africa, Colorado, Oregon and Washington, etc., is booking the company. The tour will open in San Diego early in September. The Los Angeles engagement will commence October, after the opera season. San Francisco will see the repertoire in November.

Robert Terry Shannon, former newspaper editor, who successfully turned his hand to a fiction writer five years ago, has arrived in Hollywood. He is writing a new novel, "The Woman in the New," under contract to Paramount.

Shannon is the author of "The Cat's Paw," "Forbidden Lips" and "Love-proof," recent books.

JACK SPRIGG

MUSICAL DIRECTOR

R-K-O ORPHEUM

SAN FRANCISCO

ROLAND CORNELIUS

AND HIS ENTERTAINING ORCHESTRA

CAFE ROBERTS AT THE BEACH

SAN FRANCISCO

PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA

LOEW'S WARFIELD

SAN FRANCISCO

WILL PRIOR

ORCHESTRA CONDUCTOR

NEW STATE THEATRE

SYDNEY, AUSTRALIA

RETURNING TO THE U. S. A. IN OCTOBER

TED HENKEL

MUSICAL CONDUCTOR

PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - Stage Band of 20

Scenery and Draperies

DESIGNED MADE UP AND PAINTED BY THE LARGEST AND MOST EFFICIENT STAFF OF SCENIC ARTISTS, DESIGNERS AND DRAPERY EXPERTS IN AMERICA'S LARGEST AND MOST BEAUTIFUL STUDIOS

Los Angeles Scenic Studios Inc.

AFFILIATED WITH CHAS. THOMPSON SCENIC CO.

1215 BATES AVE.

AT FOUNTAIN AVE. NEAR SUNSET BLVD.

HOLLYWOOD

Phone Olympia 2914

UNIQUE EFFECTS AND SETTINGS FOR THE MODERN STAGE

DROP CURTAINS
PICTURE SCREENS
PROLOGUES
CINEMA & STAGE
CYCLORAMAS
ASBESTOS CURTAINS

UNUSUAL FABRICS & DRAPERYES
TAPESTRIES - WALL HANGINGS
MURAL DECORATIONS

NOISELESS
CURTAIN TRAVELERS
OPERATED BY
REMOTE CONTROL

Vaudeville and Presentations

RKO THEATRE

LOS ANGELES
(Reviewed June 12)

A good opener helped this bill. Enos Frazer, monkey of the high trapeze, talkative and daring, drew a lot of gasps with his heel stunts. He was seen in full dress, also left the stage nicely hung. He left the house nicely hung.

The Boyd Senter act deuced. He sent out George Crooker, dressed as a page who announced when he appeared and pulled a pop medley out of a sax. Jack Russell rattled the ivories while Senter went after his trumpet, which he brought on and off the stage, accompanied by some squeals on a jeweled clarinet, which brought fairly hairy response. George Crooker played a violin differently, then went hoofing. Boyd's act was the greatest. Boyd and Russel were the greatest.

In next to closing were Buster Shaver and his midgets in *Tiny Town Revue*. Opened ensemble, then a solo, then a duet, then a trio, songs and steps; ensembling again in a breakaway, then forward to one for a college line, winding up with "The Rain in the Rain." The little folks had a neat appearance and better dancers than honest midget acts, and took fairly heavy bows.

Jimmy Collier and Myrtle Glass had a nice act, then followed the nutty furor of "Who's?" The act has been built up some since last time around, and handheld the crowd a lot of belly laughs. Plenty of noisy cooperation from the pit and from behind the curtains helped put the hole over for three heavy bows.

Screen offering was First National's "Strictly Modern," with Dorothy Mackall. Business was heavy.

YEATES.

RKO GOLDEN GATE

SAN FRANCISCO
(Reviewed June 11)

The four acts comprising this RKO show were all on the zippiest bills the Gate has had in some weeks. There was, perhaps, a dearth of singing, but countering this deficiency were a half dozen examples of the mate in smart showmanship and smart material. It's a tough job to hand the honors to any one act, as all were good, but Ray Huling with his acrobatic skill perfectly struck the nail on the head, offering a variety of novelty stuff that appealed to all classes of ticket buyers.

The very fast interpretive term, sicilian work of Ledova, the mugging of Reynolds and White, and the comic acts of Fred Lightner were close followers. And to such an impressive argument for more and more variety Claude Swetten and RKOllians did one of Claude's own tunes, "A Dream Came True," which was a sweet musical note.

Opened spot held Reynolds and White, comedy musical pair, whose mugging was beyond criticism and whose timing was excellent. Here

is a pip of a comedy turn that opened the show and yet landed so heavily that it had a chance to encore and allow Miss White to return minus her clown makeup and treat the folks to a straight fiddle solo that was sold like nobody's house nicely hung. He left the house nicely hung.

There were good props and good makeup used in this turn, which, all in all, was a world-beater. One of the best acts in the bunching of some of the present difficulties that are being used; they're slightly aged and newer ones would be much better.

In our turn, Ray Huling brought out his train seal, Charlie. Now this Charlie is no ordinary seal. He imitated everything on the menu, ranging from the neighing of a horse, the dancing of Gilf Gray to the high-pitched wailings of a dog. Lady entered and offered a good, double comedy number and followed it up with another of the same brand. She then put over a good-looking number. For finish they used a good character double number. This act is dressed nice and went big.

Jerry Dean, in kid costume, sang a song put over by the audience and got hollers, sing-

ing two straight numbers for a finish. Very nice.

Ray, Huling and Grace, two men and a woman, special set in full. One black-and-white comedian, other man and woman in tan. Offered lots of hokum comedy, interspersed with many musical numbers, such as trombone, cornet and French horn. This is a good fast act and went very big with the audience.

Film was the "Racketeer."

BOB.

HIPPODROME THEATRE

LOS ANGELES
(Reviewed June 15)

Zoe Mole opened this show with some comedy bits on a two-piece bicycle, followed by riding a very tall bicycle. She received a lot of big laughs. After which, she offered many good tricks on a large bicycle. Then put over some novelty tricks on a unicycle to good effect. A nice opening act.

Harry DeVere followed singing "Irish Eyes" of stage, then entered on top character for some comic song. He then put over a few songs after which he put over "Pal of Mine" in good style. For his finish, he rendered "Sleep, Baby, Sleep" a model.

Desley Sisters came next with a nice harmonic song, followed by a tap dance. Then put over a tap dance, then jumping rope gag effect.

One of the girls then offered a single tap number, followed by other girl singing a nice ballad.

Then offered a fast double act, then for finish with ankles chained together, they put over a nice dance.

Three Bubble Brothers. These boys opened with a nice harmonic song, then put over a bit of Spanish hats and shawls and rendered a very good Spanish number.

They followed this with a couple more songs and then the boys skated.

The man soloed, scoring a fair hand, then the girl teamed up in a hesitation dance, with the man going into a step song for the pay-off. Got you fair review.

Bill Telash singled, entering with a comedy fall, pulling some gags, then going into a dance.

After that he fooled with a violin, squat danced with it to an exit.

YEATES.

After these three high-calibre vocal acts it might easily come as a surprise to see Fred Lightner, but that aggressive comic zoomed off in full steam with his line of disjointed chatter that had 'em all laughing. He was aided by an attractive blonde, dressed in a style he worked nicely. Lightner displayed a personality that registered heavily and had a tag line, "How am I doing, lady?" spotted throughout the act, the girl having capacity laugh at him. A dandy good act.

As an overtime Claude Swetten and orchestra did Swetten's and Walter Smith tune, "A Dream Came True." Nifty move to the piano and as usual George Peter with Claude doing a fiddle obligato, the lyrics were okay, too. Elaine Gilmore at the organ.

BOCK.

HIPPODROME THEATRE

LOS ANGELES
(Reviewed June 11)

Arthur Kader opened the show doing novelty tricks on tight wire, after which he put on a pair of rid-

es. Then followed this with a nice harmonic song, then a bit of Spanish and shawls and rendered a very good Spanish number.

They followed this with a couple more songs and then the boys skated.

The man soloed, scoring a fair hand, then the girl teamed up in a hesitation dance, with the man going into a step song for the pay-off. Got you fair review.

Bill Telash singled, entering with a comedy fall, pulling some gags, then going into a dance.

After that he fooled with a violin, squat danced with it to an exit.

YEATES.

WANTED—Acts Suitable for Vaudeville, Picture House Presentations, Clubs and Tallys

AL WAGER THEATRICAL AGENCY
(Artist's Representative)
221 Loew's State Bldg. Phone VAndie 3619 Los Angeles, Calif.

AL LEICHTER Phone Gladstone 3404
Theatrical Enterprises and Booking Agency

6912 Hollywood Blvd., Suite 325 Hollywood, Calif.

WANTED—Acts for Theatres, Fairs and Productions.
CAN ARRANGE—Routes for Standard Acts and Personal Appearances for Motion Picture Artists Going East
THEATRE MANAGERS and FAIR SECRETARIES—
Consult Us Before Making Your Booking Arrangements

Artists and Acts Register For
Theatrical Bookings, Orchestras and Club Entertainment

IRA F. GAY AGENCY

ing boots and did several somersaults to good effect.

LaVarre Sisters, two girls, followed with a harmony number, then each girl put over a single song. Then they offered a double somersault and name and dance for a finish.

Dave Hacker offered a few gags and a brace of eccentric dances that hit the bell with nice applause.

Clara and Hutchie, piano and piano. Lady entered and offered a good, double comedy number and followed it up with another of the same brand.

She then put over a good-looking girl, and they used a good character double number. This act is dressed nice and went big.

Jerry Dean, in kid costume, sang a song put over by the audience and got hollers, sing-

ing two straight numbers for a finish. Very nice.

Ray, Huling and Grace, two men and a woman, special set in full.

One black-and-white comedian, other man and woman in tan. Offered lots of hokum comedy, interspersed with many musical numbers, such as trombone, cornet and French horn. This is a good fast act and went very big with the audience.

Film was the "Racketeer."

BOB.

HIPPODROME THEATRE

LOS ANGELES
(Reviewed June 15)

Zoe Mole opened this show with some comedy bits on a two-piece bicycle, followed by riding a very tall bicycle. She received a lot of big laughs. After which, she offered many good tricks on a large bicycle.

Then put over some novelty tricks on a unicycle to good effect.

A nice opening act.

Harry DeVere followed singing "Irish Eyes" of stage, then entered on top character for some comic song.

He then put over a few songs after which he put over "Pal of Mine" in good style.

For his finish, he rendered "Sleep, Baby, Sleep" a model.

Desley Sisters came next with a nice harmonic song, followed by a tap dance.

Then put over a tap dance, then jumping rope gag effect.

One of the girls then offered a single tap number, followed by other girl singing a nice ballad.

Then offered a fast double act, then for finish with ankles chained together, they put over a nice dance.

Three Bubble Brothers. These boys opened with a nice harmonic song, then a bit of Spanish hats and shawls and rendered a very good Spanish number.

They followed this with a couple more songs and then the boys skated.

The man soloed, scoring a fair hand, then the girl teamed up in a hesitation dance, with the man going into a step song for the pay-off. Got you fair review.

Bill Telash singled, entering with a comedy fall, pulling some gags, then going into a dance.

After that he fooled with a violin, squat danced with it to an exit.

YEATES.

Harry Foster Welsh, billed as a one-man band, gave impressions of almost every musical instrument. Some very good and some not so good.

Harry Carroll and his partner, Marie Lewis, then entertained by setting styles in song. In this musical revue Carroll introduced several of his old song hits as well as some new ones. He caught on from the start and had the customers applauding for more.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house, was completed with a musical comedy act by the famous good-looking girls, and some able comedians and dancers in the person of Ben Carroll, Ismay Andrew and Eddie Bell.

This act is dressed nice and went big.

The show, which was one of the best in the house,

Vaude and Presentations

(Continued from Page 14)

house, on which he could easily have encored. Blair and Thornton then returned to do their "Hot Cha Cha" dance and closed neatly. Kerr and Weston next doing comedy sketches. A little howling, were okay. Musical wedding finale closed the show.

Ron and Don deserted their baby console and popular music and turned right this time with a combination organ-accelerated offering that was good musical fire. With Don at the organ, Ron accordeoned selections from "Carmen" and the novelty was well received by the fans. Little girl effects by Bill Etherington were excellent.

Picture was William Powell in Par's "Shadow of the Law." Emil Sturmer and Paramounters were in the pit preceding the show.

BOOK.

LOEW'S STATE LOS ANGELES 12

(Reviewed June 12)

"Country Club" Idea was a smash hit. Indoor setting and one of those flash endings with ponies thundering along for a polo effect finish. Band was planted on a club veranda in Rodeo.

Frank Elmer and Leonora Cari handled the straight singing assignments, working in several effects with the line "Sunrise, Beauties." One song, written by Hal Neides, manager of the Egyptian in Hollywood, featured a strip gag kidding the old time feminine costumes for good results.

Rae Samuels, working with two statuettes, worked in striking black costume, and used a corset-steaming number that was put over in showmanship variations.

Masters and Gracye clicked with their comedy chatter and acrobatic song, fitting into this unit nicely.

Cliff Nazario handled the baton, introducing the acts in straight style and stepping up to the lights for an interlude of comedy chatter and two well received vocalizations.

MEARS.

HOLLYWOOD PANTAGES HOLLYWOOD

(Reviewed June 11)

"Romance" Ideas made an impressive appearance on the stage of this new house with some changes made since playing at Loew's State. Unit has a beautiful and imaginative main set, depicting an old world street scene involving a gondola, and remarkably effective lighting effects at this house.

Lights came on slowly to reveal romances and all types participated in the setting while Robert Cio sang the pop tune. It was an impressive opening number.

Featuring in the production and especially the well placed Black dancers who stepped with pep and animation and demonstrated fine unison on tap numbers. The Three Briticks sold themselves here and there in one number with this group.

Gene Morgan, working with a new aide, Floyd Rathbun, handled the unit and did a bang up job in a couple of the Morganized bits, getting plenty of laughs. Rathbun work is effectively with Morgan's brand of gagging.

Wives in between the ensembles were Castleton and Mack, clicking nicely with their comedy acrobatics and snappy stepping; Mary Price in an acrobatic number featuring a sensational floor

work, and Jerome Mann, youthful dancer and singer, who also did several imitations.

Entire show was played from the pit by "Slim" Mann and his orchestra, who opened the stage bill with an overture repeat of "12th Street Rag" to big returns.

MEARS.

FIFTH AVE. SEATTLE

Jackie Spouders and his band opened Fanchon and Marco's "Changes" idea" with a novelty "Me and the Girl Next Door." Although the number was pleasing, it had not been presented with more punch.

Marcel Gardner stepped forward and introduced himself as a master of comedy for such a position. This little girl can easily be classed as a headliner herself, as she gave a very creditable performance in her tap and acrobatic dancing. One of the snappiest seen here for some time.

Art Hadley, clever cartoonist, showed exceedingly good skill and speed in the work he portrays. His impressions of Hearst cartoon characters.

Eva Mandell hefty two hundred and fifty pound comedienne, gave a good imitation of Sophie Tucker singing "I'm Doing What I'm Doing." Miss Mandell put on a few scenes in the show and was capable assisted at the piano by Dave Winter.

Doc Bauer, known for years for his clever costume changes went through his paces well, and each time he is seen here, he usually breaks his record when it comes to speed.

Although the show was not much of a flash from the standpoint of scenic effects, the talent tended to overbalance this necessity.

ROY.

FOX EL CAPITAN SAN FRANCISCO

This "Fiesta" stage show staged off of 16 sweatshirts singing and dancing "I've Got My Eye On You," while Jay Brower and band supplied the musical background.

George Williamson and orchestra drummer, who pounded the stretched skin for heavy returns in a drumologized version of "Tiger Rag."

Sylvia and Clementine had over for their show "Hard Boiled Satan" number which brought them heavy applause and forced them to repeat a series of bows. Bill Clegg followed with a tap number, in which he was aided by a number. Next got over.

Brower then brought on Helen Warner, 200 pounds of who who sang "You Look All The Same" and "I'm Following You," the latter going especially well when the big gal clowned with the not so big m.c. Folks liked her and she had to give 'em another chorus.

Nicely costumed, Sylvia and Clementine returned for a tap number done in "Pork and Peasant" garnishing healthy applause for their fiery footwork.

Brower put the band through its Ritea Theatre, Pasadena, will Soubrette to start the show cast off with a "Pork on the Run" and "In the Market For You" with Bob Kimic tossing in a muted trumpet solo for the latter. Then the band took over the piano and did a comedy version of "Laugh, Clown, Laugh" in his comic pantomime work helping the offering.

Finals was a waltz episode with Mabel and Mary Jane and Junitta and Charlotte comprising vocal duos and Sylvia and Clementine and Vicki taking the dance leads.

Merle Carter and the ticket sellers singing to his organ accompaniment. Used comedy parades and several pop tunes and those out front joined in lustily. Pictures of "Theater Queen," "Underwear," and the five murders in the flicker made the customers pretty cold when the stage show rolled around.

HAL.

FOX SEATTLE

Each week finds Owen Sweeten and his troupe appearing at this theatre. This week they presented musical numbers from opera to jazz. The highlight of their program included the rendition of

Owen Sweeten gave his interpretation of "The Wizard of Oz" and "The Boy" was most effective style. All the boys wore nice spring outfit and in keeping with that atmosphere presented "Springtime in the Rockies." Paul Turner's program short subject has been awarded a long-term contract with Warner Bros.

Completing the program, Sweeten used a classical number, "Orpheus in the Underworld." Each week Sweeten included in his program something new and catered to lovers of various types of music and this goes over big with the patrons.

ROY.

THREE SOCIETY STEPPERS

Just Finished First National Contract
Direction HERBERT RUBIN

Short Shots At the News

SACRAMENTO, June 19.—Articles of incorporation of two picture concerns, the German-American Pictures, Ltd., and Pan-American Pictures Corp., were filed here last week. Both are foreign language picture companies with headquarters in Los Angeles.

Edward Mendelsohn, general director for the Paul Drissinger production "Hi There," left Hollywood last week and is driving to New York. He will make his headquarters at the Astor Hotel, and begin racing at once for the New York showing of the review, which is slated to open in August. Lou Murray, signed to star in the dances, is expected to go to New York the middle of July to look for chorus and will bring with him six California girls, called "Lou Murray's Angels."

HOLLYWOOD—A German scientist with a trick camera that could photograph interiors with out flashlight was invited by Bebe Daniels to shoot her nuptial scene with Ben Lyon. She suggested he bring his boat to stay over. But nobody had told Ben so when the groom saw Herr Doctor and his tripod there was a moment of alarm before he was given explanations. Doc was trying to overhaul his boat.

HOLLYWOOD—A dry-cleaners was given a great break for starving actors, whose wardrobes are beginning to look the worse for dirt. Signs on the cleaning shop proclaim: "We Wash Clothes, Pay Only 40 cents for pressing." So the actors are parading in with their wardrobes, getting them cleaned, and then airing their clothes in the press.

HOLLYWOOD—A police officer upon aviators who have been low-flying over Hollywood backyard gardens, warning them not to land. It is declared that many chickens have died of heart failure. Casting offices doubt the lateness of the report.

HOLLYWOOD—Rumors that Aimee McPherson's Angelus Temple will reopen in gay Hollywood premieres style to celebrate her return to the local cast were sparked by followers here. "We will welcome her with open arms, certainly, but there will be no sunbathing or dancing," said one.

It will make one in the opinion of the light of spirit, and as for the idea that she would need a master of ceremony—why, the idea is silly."

NOVELIZING FILM

Harry Sinclair Drago, novelist, has been engrossed by CECIL B. DeMille to prepare a book novelization of "Madame Satan," C. B.'s latest M-G-M production. Film yarn is by Jean Macpherson, who also wrote "Gilda" and "Elise." Previous Macpherson Drago has novelized include "Rio Rita" and "The Trespasser."

B.B. PLANS TRIP

B.B.C. leaves his Hollywood Cellar night club for a two weeks' trip to Europe to attend the American Legion Congress of Progress and combined to hold southern aviation meet to be held there at DelMonico Park from June 28 to July 1. B.B. drew a personal invitation from Mayor Walmy.

"When Day Is Done," using seventeen trumpets, even Herb Kern, the organist, playing a trumpet chorus of this number. This made a decided hit with the fans and rewarded the boys with a nice

Owen Sweeten gave his interpretation of "The Wizard of Oz" and "The Boy" was most effective style. All the boys wore nice spring outfit and in keeping with that atmosphere presented "Springtime in the Rockies." Paul Turner's program short subject has been awarded a long-term contract with Warner Bros.

Completing the program, Sweeten used a classical number, "Orpheus in the Underworld." Each week Sweeten included in his program something new and catered to lovers of various types of music and this goes over big with the patrons.

Owen Sweeten gave his interpretation of "The Wizard of Oz" and "The Boy" was most effective style. All the boys wore nice spring outfit and in keeping with that atmosphere presented "Springtime in the Rockies." Paul Turner's program short subject has been awarded a long-term contract with Warner Bros.

Completing the program, Sweeten used a classical number, "Orpheus in the Underworld." Each week Sweeten included in his program something new and catered to

lovers of various types of music and this goes over big with the patrons.

ROY.

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco route list, starting with the opening date of all the current month in parentheses beside the name of the town:

Colorado Theatre
"Lover's Lane" Idea
ZODIAC THEATRE
Low's State
"Military" Idea
SAVANNAH (19)
Theatre
"Country Club" Idea

Leomara Cori, Ray and Gracey
HOTWOOD (18)
Panoptes Theatre
"Romance" Idea

Castleton and Mack
Robert Clegg
Helen Fetch

CHICAGO (20)
"Changes" Idea
Art Hadley, Dave Le Winter
MILWAUKEE (18, 20)
"Broadway Venues" Idea
Mal Kies and New Beauty
Walter Winstrop
Freda Sulter, Winstrop

DETROIT, MICH. (20)
"Darby" Idea
The Harris Theatre
Flo Bells & Charles Al and Jack Rand
George and Dennis Francis
Heester and Gage

Aerial Bartlett, Sulter and Winstrop

NEW YORK (20)
Strand Theatre
"Sunshine" Idea
Vince Silb, Pauline Barson and Young
Arline Langner and Moran Selby
Mary Lou

UTICA, N. Y. (21)
"Coral" Idea
Six Andrews Brothers
Samuel Frankel, Dan Carroll
Paul Olsen, Freda Sulter and Bob Burrow

NEW YORK (21)
"Trot" Idea
Terrell and Hausey
Naymond Birds
Tom and Eddie Thurston
Esther Campbell

THE INTERNATIONAL UNIQUE COMIC CHAZ CHASE

LONG BEACH (20-22)
"Seeing Double" Idea

Fox West Coast Theatre
And the Twins: Eiga, Chata, Kane, Falla,
Matty, Holly, Electric Twins

FRESNO (19-21)
Widow Theatre
"Bride" Idea

Bed Donahue and Pal Harold Stanton
Miles and Kotch, Aerial Girls

BAY CITY, CALIF. (22-25)
California Theatre
"Rose Garden" Idea
(Same Cast as Above)

SALEM (19-21)
Elkhorn Theatre
"City Service" Idea
Shapira and Co. and Maudie LaMonte
George Jagger, George Sterling
Bunkie Ballant

SALEM (21-22)
Elkhorn Theatre
"City Service" Idea
Shapira and Co. and Maudie LaMonte
George Jagger, George Sterling
Bunkie Ballant

NEW HAVEN, CONN. (21)
Palace Theatre
"Manila Bound" Idea
Stella Royal

SPRINGFIELD, MASS. (21)
Palace Theatre
"Coral" Idea
Maurice and Rosamond La Petite Marie

HARTFORD, CONN. (21)
Capitol Theatre
"Present" Idea
June Worth, Johnstone and Baker
Dolby, Bell and Levine

NEW YORK, N. Y. (21)
Polo Theatre
"International" Idea
Markell and Farn
Mignon and Carl McCoy Carr

PHILADELPHIA, PA. (21)
Polo Theatre
"Ivory" Idea
Four High Hatters
Betty Lou Meyer

BINGHAMPTON, CONN. (21)
Polo Theatre
"Overtures" Idea
Edison and Gregorio Huff and Huff
Helen Moore, Louis Manning

PROVIDENCE, R. I. (21)
Peggy Castle

BROOKLYN, N. Y. (20)
Polo Theatre
"International" Idea
Armand and Pauline Hamilton

NEW YORK, N. Y. (20)
Polo Theatre
"International" Idea
Armand and Pauline Hamilton

PHILADELPHIA, PA. (20)
Polo Theatre
"Ivory" Idea
Four High Hatters
Betty Lou Meyer

WICHITA, KAN. (21)
Fox Theatre
"Orpheus" Idea
Les Klicks, Pauline Whitehouse, Paul Mahl

ATLANTA, GA. (23)
Fox Theatre
"Uniforms" Idea
Armand and Pauline Hamilton

SYRACUSE, N. Y. (23)
Shiva Shrine and Helen Moore

Joy Brothers, Hunter and Ferrol

OKLAHOMA CITY (19-21)
Orpheum Theatre
"Jazz Temple" Idea
Wally Jackson

Gus Elmore

WASHINGTTON, D. C. (21)
Fox Theatre
"Orpheus" Idea
Les Klicks, Pauline Whitehouse, Paul Mahl

ST. LOUIS, MO. (20)
Fox Theatre
"Gyp Gyp" Idea
Frank Evans and Greta Jones Gosses

Jack Vasinik and Nita Lorraine Jeanne Alexandra

ARMANDA CHIROT and MERCADO JOSE

F. and M. "BRUNETTES" IDEA

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

COMPON CONTRACT

Bud Compton, who has just signed "The Legacy," has a new film short subject, "Broadway," which has been awarded a long-term contract with Warner Bros.

COMPTON CONTRACT

Bud Compton, who has just signed "The Legacy," has a new film short subject, "Broadway," which has been awarded a long-term contract with Warner Bros.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives' wives to take part dancing from Bud Murray, principal of the Bud Murray School for Stage, is Mrs. Irma Warner, wife of Jack Warner.

JOINS DANCING WIVES

The latest addition to the group of film executives

BE HANNESEY ART STUDIOS

- A Home Furnishing Institution of International Reputation!
- It has been commissioned to furnish many of the finest homes in the West!
- BeHannesey prices are low as you will find by careful comparison!
- BeHannesey Service is of the friendly helpful type that brings customers back again and again.
- This event gives you a wonderful opportunity to know BeHannesey's better!

\$100,000 Worth of High Grade Furniture AT HALF PRICE

- A Sale! One of the very few in all the history of this remarkable store! Furniture—the finest makes in the land at HALF PRICE! And fine furniture does not necessarily mean high priced furniture—here you will find pieces to suit all purses and all of it very low priced regularly!
- Half Price means that you are buying at less—far less than our landed cost!
- What an opportunity this presents to refurnish your entire home or to get the additional pieces every home needs at a saving of a full half.

- In addition to this \$100,000 worth of new Furniture at Half we will also offer hundreds of wonderful pieces that were either made or purchased especially for famous Moving Picture Settings at HALF PRICE—and these prices are already very low!
- Come prepared to supply your needs well into the future!

BE HANNESEY ART STUDIOS

Scanned from the collection of
Karl Thiede

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org